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THE PRINCIPLES OF GOOD READING.

Good reading and speaking demand :

1. A CULTIVATED VOICE.
2. DISTINCT AND CORRECT ARTICULATION AND PRONUNCIATION.
3. EXPRESSION.

Each of these leading elements of delivery may be possessed and exercised separately, but the three are essential to perfect reading.

Voice consists of breath converted into sound by the vocal organs, and it is by the right use of these organs that sound becomes musical, and is made a faithful interpreter, by their proper expression, of the thoughts uttered by the voice.

The first step towards efficient voice culture lies in the proper management of the breath; and in the best training of the voice for speaking or musical culture, breathing exercises must commence and be regularly continued through all subsequent practice.

I.

BREATHING EXERCISES.

The first conditions for making these exercises successful are (1) to inhale through the nostrils; (2) to fill the base of the lungs, and not the summit, with air; (3) to expel the breath by the action of the abdominal muscles and the diaphragm. Exercises carried out on these conditions are the surest methods for developing and invigorating the vocal powers.

The respiration must be abdominal, that is each inhalation of air should be full and deep; it should commence by descent of the diaphragm, and continue by eversion of the ribs, but never extend to elevation of the collar bone.*

In ordinary tranquil breathing the soft parts below the chest are pushed or raised outwards and upwards, in consequence of the descent of the diaphragm; the lower ribs also partake in this action, but the upper ribs and bony structure are almost unmoved. This constitutes *abdominal breathing*, and the following exercises are to be frequently practised:

ABDOMINAL DEEP BREATHING.

1. Inhale through the nostrils—not by closing the mouth but by slightly pressing the end of the tongue against the palate. Keep the upper part of the chest unmoved and fill the base of the lungs by raising and bulging outwards the abdomen.
2. Keep the lungs fully inflated as long as possible, then give out the breath slowly. Observe that this breathing must be deep and tranquil.†

*Dr. Lennox Brown.

† A deep breath widens the air cells in the lungs, increases the activity and strengthens the elasticity of their tissue, while the cellular and fatty tissue in the interstices is removed. On the other hand a restraining of the respiratory function and of the pulmonary vesicles causes the lungs to become smaller and their tissue to grow thicker. * * * Inspired air receives its first virtue through the *gymnastic* of breathing. What is the use to send invalids to a healthy region if they do not breathe the air deep into their lungs? Air of itself does not expand the lungs; their *mechanical* expansion is more salutary than the advantages of so-called healthy regions.—*Die Gymnastik des Athmens*, by Dr. Bicking.

3. Fill the lungs as before ; continue to inhale until you feel the chest and the ribs rise. This becomes costal breathing, and a further inhalation will advance to the clavicular breathing. The lungs are entirely filled and the exercise is completed by slowly and audibly exhaling the breath.
4. **Expulsive Breathing.**—Inhale as before, then expel with force as on a prolonged sound of *h*, or as on a moderately whispered cough.
5. **Explosive Breathing.**—Inhale, then expel in several rapid, sudden, and somewhat violent explosions.

Practise these and similar exercises (see "How to Read," pp. 12 to 16) several times in succession. When engaged in such exercises govern the motions of the body from the first ; the head must be held erect and steady, care being taken not to move it in various directions in sympathy with lung exercise ; the shoulders must be thrown slightly backwards and downwards. The muscular action on the lungs must be fixed chiefly around the waist and in the abdomen and the diaphragm. These exercises may be varied and increased, but the proper mode of exhaling and the principle of abdominal breathing must form the basis of all such exercises.

II

DISTINCT UTTERANCE.

1. It is not by shouting nor any great force of voice that a speaker or reader can be heard. In fact when a pupil is reading force should be subdued for all general purposes, and should only be exercised when passion demands it.

2. **Perfect Utterance** requires a full and correct sounding of the letters and the purest tone of voice. Half sounded

vowels or consonants, or impure qualities of voice, that is voice mingled with breath or of nasal or guttural character, will seriously mar distinct utterance.

3. The following **defects** mark indistinct utterance: Neglect of the final consonant, which often occurs when cognate consonants end one word and begin the next, as *last day* where the *t* is omitted; neglect of unaccented syllables in words of more than two syllables, as *hon'r'ble* for *honorable*, and even the unaccented syllable of a word of two syllables, as *special*, where the second unaccented syllable sinks into a whisper or is run into the next word; and false sounding of vowels as *reble* for *rebel*, *prudunce* for *prudence*, *charuty* for *charity*, *buhold* or *b'hold* for *behold*. ➤

4. The student of reading should be able to *sound each letter* independently of words; and vocal exercises on these sounds (see "How to Read") form the method of practice. **Phonic reading** is also an indispensable exercise for securing distinct delivery. Phonic reading means sounding each letter in a series of words distinctly, and just as it is pronounced in each word. Thus, in the word *quick*, the sounds of the letters are represented as if it were spelled *kwik*; the *q* and *u* take the sound of *k* and *w* and the final *k* is silent. In class reading every pupil should be required to read and to spell one or two words phonically, and to describe the position and action of the vocal organs engaged in the utterance of each letter.

5. In this exercise **three conditions** must be observed:

- (a) The vocal organs must be brought into contact or position.
- (b) The breath or voice must be exercised.
- (c) The same organs must be separated and restored to their silent position.

These conditions must mark the phonic practice on single letters; but, although in their combinations in speech delivery the actions are so rapid that the closing and full separation are not perceived, they must, however rapid the action, be perfectly performed to make the utterance distinct.

Thus, in sounding *bloom*, the lips are closed and pressed together, the air distends the pharynx and the sound commences. That sound alone would continue until the breath in the pharynx is exhausted, but the change of position in the tongue to sound the *l* raises its tip to the gums of the upper incisory teeth, and the vocal effort produces a different utterance; instantly the tongue is depressed, the corners of the lips meet, the aperture of the mouth is formed and *oo* follows; finally the lips again are closed and, with a slight change of the organs, the nasal sound of *m* is heard. Now it is often here, on the final sound, that defective utterance occurs, as the reader or speaker fails to separate the lips, the action which completes the articulation.

A fourth condition must accompany all these actions. The force with which the lips, tongue, jaws, and mouth muscles act on the vocal expulsion must always be in proportion and equal to the force thrown into the voice by the lungs., If this be neglected breath will be wasted, the voice will be impure in tone, and clerical sore-throat be the consequence. The appropriate action of articulation forms the muscular support of the trachea, which would otherwise be forced from its position by the breath.

While distinct articulation is indispensable the pupil must never drawl words or letters, or dwell on each sound, excepting when practising to master the elements of time for slow reading.



III.

SOUNDS OF LETTERS.

The practice of phonic reading requires a knowledge of the sound of each letter; and the correct sound of each letter depends upon the right management of the breath, the right

production of voice, and the right position of the speech organs. Vocal practice on the pure vowel sounds is the best mode for cultivating the musical qualities of the voice, what musical science calls its *timbre*, and the best vowel for that practice is the sound of **a** as heard in *calm* or *father*. **A** may be followed by **o**, as in *low*, **oo** as in *moon*, **a** as in *way*, and finally by **e** as in *see*, which is the most difficult for the production of a full and pure tone.

In sounding these vowels it is important to note the action of the speech organs.

A, as in *calm*, is sounded with the mouth well-opened, the tongue lying on the floor of the mouth, the lips fixed against the teeth, not protruding or screwed sideways.

O, as in *low*. This letter ends in a sound similar to that of *oo* in *moon*. The lips are brought into closer contact than in *a*, and as the sound terminates in *oo* the orifice gets rounder and a sort of internal protrusion attends the closing action. It thus forms a diphthongal action.

OO may follow the *o* sound.

A, as in *day*, is also diphthongal, ending in short *ee*. The tongue is depressed and when terminating the sound it is slightly altered in position to form the *ee*.

E, as in *see*. The aperture of the mouth is very narrow, the teeth very little separated. the tongue rising to correspond with the arch of the palate. The sound must be formed in the back of the mouth, for as it advances to the front it becomes thin and shrill in tone.

U is a compound of *e* + *oo* rapidly combined.

The above analysis will suggest the methods for giving the other sounds of the vowels.

The vowels commonly so called are *a*, *e*, *i*, *o*, *u*, but each of these has other sounds which largely increase the number of tonics.

TABLE OF TONIC OR VOWEL SOUNDS.

VOWEL SOUNDS.				EXAMPLES.			
1,	2,	3,	4.	1,	2,	3,	4,
a,	a,	a,	a,	bar,	bat,	ball,	mate,
1,	2,			1,	2,		
e,	e,			me,	met,		
1,	2,	2,		1,	2,	2,	2,
i,	i,	and y,		dine,	din,	city,	
1,	2,	3,	4,	1,	2,	3,	4,
o,	o,	o,	o,	lo,	move,	for,	cot,
1,	2,	3,		1,	2,	3,	
u,	u,	u,		tune,	tun,	full,	
1,	2,			1,	2,		
oi,	ou,			joy,	now.		

Explanation.—The examples are numbered to agree with the number of the vowels: thus *a* (1) has *bar* to illustrate that sound.

EXERCISE ON VOWELS.

In all these exercises for Phonic Reading the reader should first sound the vowels as they are sounded in the words, then read the examples, slightly prolonging each italic vowel.

He gave the gale his snow white sail.

The primal duties shine like stars.

Roll on thou deep and dark blue ocean roll,

Ten thousand fleets sweep over thee in vain.

Thy shores are empires changed in all save thee.

The balmy breath of incense breathing morn.

While the deep thunder, peal on peal afar.

The Niobe of nations, there she stands,

Childless and crownless in her voiceless woe.

Lo! anointed by Heaven with vials of wrath,

Behold where he flies on his desolate path!

Now, in darkness and billows, he sweeps from my sight,

Rise! Rise, ye wild tempests and cover his flight!

2nd pull just back

TABLE OF CONSONANTS.

The first series are called perfect consonants because formed by complete contact of the speech organs. The breath consonants have no vocality ; the voice consonants have vocality ; but the nasals have vocality which can be prolonged and inflected ; hence they become elements of greater expression than the other consonants.

PERFECT CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Nasal.</i>	<i>Examples.</i>
Labial.	p.	b.	m.	pip, bab, mum.
Lingual.	t.	d.	n.	tat, did, non.
Palatal.	k.	g.	ng.	kick, gog, sing.

IMPERFECT OR PARTIAL CONSONANTS.

<i>Organic Formation.</i>	<i>Breath.</i>	<i>Voice.</i>	<i>Examples.</i>
Labia-dental	f.	v.	ff, viv.
Dental sibilant.	s.	z.	sis, zuz.
Lingual palatal	ch.	j.	chin, juj.
Palatal sibilant.	sh.	zh.	she, azure.
Lingua-dental.	th.	th.	thin, them.
Palatal.		y.	
Labial aspirate	wh.	w.	when, will.
Lingua-palatal.		r.	row, fear.
" "		l.	ball.
Aspirate.	h.		ha, ha.

EXERCISES ON CONSONANTS.

In practising these exercises, observe the rules for breathing, retain the breath, when the lungs are filled, for a few moments, then utter the initial consonant suddenly—*attack* it as in music—dwell a moment on that consonant then complete the syllable, sustaining the voice firmly to the closing letter. The force must be marked by decisive energy, but must not cause any

throat irritation. If throat irritation is felt pause a little and practise more gently. The exercises may, in alternate order of each and of the whole, be practised slowly and rapidly. As it is the *consonants* that demand chief attention the vowels must be short in time.

B-ă-B, P-ĭ-P, D-ĭ-D, T-ă-T, G-ă-G, K-ĭ-K.

M-ă-M, N-ö-N, si-NG-ING, V-ĭ-V, F-ĭ-F.

Z-ü-Z, S-ĭ-S, J-ü-J, CH-ür-CH, ä-ZH-ure,

SH-u-SH, TH-u-TH (*voice*), TH-u-TH (*breath*),

WH-ĭch, W-ö-W, Y-a-Y, L-ü-L, H-ă-H.

Additional Practice :

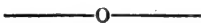
- I. Sound each consonant *alone*, separated from the vowels, (1) suddenly, (2) prolonged.
- II. Sound the *initial* consonant with the vowel, omitting the *final* consonant.
- III. *Omit* the initial consonant and *commence* with the vowel, but end with the consonant, delivering it with great force and distinctness.

Defects of utterance are common when two or more consonants are combined—one or more of them being often omitted. Careful and strict drill in such combinations as the following should be frequent :—

Bd. — sobb'd. *Bdst.* — stabb'dst, prob'dst. *Bldst.* — trembl'dst.
Dldst. — paddl'dst. *Dnd.* — madd'n'd. *Dgd.* (= djd), — lodg'd, cag'd. *Fldst.* — shuffl'dst, baffl'dst. *Ftst.* — sift'st.
Gdst. — digg'dst. *Gldst.* — struggl'dst. *Kndst.* — weak'n'dst.
Ksth. — sixth. *Ldjd.* — indulg'd. *Ltst.* — melt'st. *Mdst.* — nam'dst.
Ndst. — rend'st. *Ngthndst.* — strength'n'dst. *Ngkst.* — think'st.
Ngkts. — precincts. *Ndejd.* — chang'd. *Ntsht.* — wrench'd.
Pldst. — tramp'l'dst. *Rbdst.* — disturb'dst. *Rktst.* — mark'dst.
Rldst. — hurl'dst. *Rmdst.* — form'dst. *Rndst.* — learn'dst.
Rtst. — start'st. *Rcht.* — march'd. *Rvdst.* — starv'dst. *Skst.* — risk'st.
Thdst. — sheath'dst. *Tldst.* — settl'dst. *Tsht.* — snatch'd. *Vdst.* — lov'dst. *Vldst.* — grov'll'dst. *Zldst.* — dazzl'dst.

Select other passages similar to the following for practice :

Thou *trembl'dst* then if never since that day
 Stung by the viper thou *fondl'st* when young.
 Tell me how thou *baffl'dst* and *rifl'dst* thine enemy.
 How thou *mingl'dst* life and death.
 Star that *twinkl'dst* on the watchman's path.
 Thou *drink'st* the cup and *thank'st* the giver.
 Now thou *curb'dst* passions fierce.
 Thou *lurk'dst* in the dark and *hark'dst* for a footstep.
 Thou *arm'dst* the hand that laid thee low.
 Thou *dazzl'dst* mine eyes with such beauty.



IV.

TIME.

Time in its application to reading embraces the methods and conditions which instruct us how to give due measure to words, to sentences, and to the pauses which separate words, phrases, and sentences.

Slow reading is accomplished by dwelling without drawing upon all vowels and consonants capable of prolongation. When important words present themselves in any composition the pupil should read them phonically, and extend the quantity of the long vowels and the liquids or semi-vowels.

The following are examples of words containing elements of time, or letters which can be prolonged ; these elements are printed in italics :—

Roll on thou deep and dark *blue* ocean—*roll*.
 To *arms* ! to *arms* ! to *arms* ! they *cry*.
Wailing and *woe* and *grief* and *fear* and *pain*.
Boundless, *endless*, and *sublime*.

*Thou glorious mirror where the Almighty's form
 Glasses itself in tempests ; in all time,
 Calm or convulsed—in breeze, or gale, or storm
 Icing the pole, or in the torrid clime
 Dark-heaving ; boundless, endless and sublime—
 The image of Eternity,—the throne
 Of the Invisible ; even from out thy slime
 The monsters of the deep are made ; each zone
 Obeys thee ; thou goest forth, dread, fathomless, alone.*

—Byron.

Hear the tolling of the bells—

Iron bells !

What a world of solemn thought their monody compels !

In the silence of the night,

How we shiver with affright

At the melancholy menace of their tone !

For every sound that floats

From the rust within their throats

Is a groan.

And the people—*ah*, the people—

They that dwell up in the steeple,

All alone,

And who tolling, tolling, tolling,

In that muffled monotone,

Feel a glory in so rolling

On the human heart a stone—

Poe

The best effect will be given to the italicized words in this last passage by swelling and prolonging the voice almost as in chanting.

Quick reading is as necessary as slow reading when justified by the sentiment. But the great defect of quick reading is that letters, and even syllables are omitted, or imperfectly uttered. Practice in quick reading should therefore be given with special regard to distinctness and finish of utterance. The pupil may select any passages for practice, reading first very slowly, then moderately slowly, quickly, and very quickly.

Read the following very quickly, but pause briefly at the vertical dashes :

Like adder | darting from his coil,
 Like wolf | that dashes through the toil,
 Like mountain cat | that guards her young,
 Full | at Fitz James's throat he sprung.—*Scott*.

Away ! away, and on we dash !—
 Torrents less rapid and less rash.

Away, away, my steed and I,
 Upon the pinions of the wind,

All human dwellings left behind :
 We sped | like meteors through the sky,
 When | with its crackling sound the night
 Is chequer'd | with the northern light ;

* * * * From out the forest prance

A trampling troop—I see them come !

A thousand horse—and none to ride !

With flowing tail, and flying mane,
 Wide nostrils—never stretch'd by pain,
 Mouths | bloodless to the bit or rein,
 And feet | that iron never shod,
 And flanks | unscarr'd by spur or rod,
 A thousand horse—the wild and free—
 Like waves | that follow o'er the sea,

Came thickly thundering on :—

They stop, they start, they snuff the air,
 Gallop a moment | here and there,
 Approach, retire, wheel round and round,
 Then plunging back | with sudden bound,

They snort, they foam, neigh, swerve aside,
 And backward to the forest fly,

By instinct | from a human eye.—*Byron (adapted)*.

Let them pull all about mine ears ; present me
 Death | on the wheel, or at wild horses' heels ;
 Or pile ten hills on the Tarpeian rock,
 That the precipitation might down stretch
 Below the beam of sight, yet will I still
 Be thus to them.

—*Shakespeare*.

RHETORICAL PAUSES.

Expressive reading requires special pauses in addition to the grammatical pauses. The rules for these pauses are numerous ; but as they all depend upon the arrangement of thoughts indicated by the different members of a sentence, the analysis of the sentence is the best guide to the rhetorical pause. Hence the student of elocution may safely, and for the best effect ought to, pause before every new form of thought expressed by a series of words, as phrases and clauses.

The following summary presents the *Rules for Pausing* :—

Pause after :

1. The nominative with complements.
2. Words in apposition.
3. Completion of predicate when followed by extensions.
4. Each extension when consisting of several words.
5. The objective phrase or extension of predicate when inverted.

Pause before :

6. The infinitive mood when it has objects or extensions.
7. Prepositions when governing phrases.
8. Every new sentence.
9. The emphatic word.
10. **Pause between** all words where an ellipsis occurs.
11. **Pause always** in some part of a line of poetry, as near to the middle as possible, in accord with any of the given rules, and always at the end of the line.

These pauses are important ; they give the hearer time to reflect and to arrange the thoughts ; they increase the pleasure of hearing by the momentary silence, and allow the speaker time and opportunity for breathing.

The length of a pause depends (1) on the relation and dependence or independence of the members and the clauses, and (2) on the nature of the sentiment and composition. In light, cheerful, animated, or humorous compositions the pauses are brief. Solemn, exalted, or philosophical composition demands longer pauses.

As a sequel to the rules for pausing the following **directions for not pausing** are important :—

Do not pause—

1. Between a pronoun and a verb whether it be the subject or object.
2. Between a preposition and its object.
3. Between an adjective and the noun immediately following, which it qualifies.
4. Between an auxiliary and a principal verb when they come together.
5. Between a verb and its object.

The following sentences are arranged according to these rules ; the pauses are indicated by *vertical dashes*, and the words united by *hyphens* have no pauses ; a lesser pause may follow where there is no dash, point, or hyphen :—

It-remains-with-you then | to-decide | whether that-freedom,
at-whose-voice | the-kingdoms-of-Europe | awoke | from-the-
sleep-of-ages, to-run-a-career of-virtuous-emulation | in-
everything | great-and-good ; the-freedom | which-dispelled
the-mists-of superstition, and-invited-the-nations | to-behold-
their-God ; whose-magic-touch | kindled-the-rays-of genius, the-
enthusiasm-of-poetry, and-the-flame-of-eloquence ; the freedom
| which-poured | into-our-lap | opulence-and-arts, and-embellished-
life | with-innumerable-institutions and-improvements, till-it-
became a-theatre-of-wonders ; it-is-for-you to-decide | whether
this-freedom shall-yet-survive, or be-covered | with-a-funeral-
pall, and-wrapt | in-eternal-gloom. In-the-solicitude | you-feel |
to-approve-yourselves worthy of-such-a-trust, every-thought of-
what-is-afflicting in-warfare, every-apprehension of-danger | must-
vanish ; and-you-are-impatient | to-mingle | in-the-battle of-the-
civilized-world.—*Robert Hall.*

TIME IN REFERENCE TO SENTENCES.

1. Principal sentences are read slower than subordinate sentences.
2. Noun sentences, as they form the subjects or objects of sentences, have the same importance and time as the principal sentence, and are exceptions to this rule.

3. The quotation when introduced into a narrative is distinguished by difference of time. But that difference whether the movement shall be faster or slower will depend entirely on the nature of the quotation. Unless it is an expression of quick anger or any similar feeling it is generally to be read slower.

The "Temptation of Christ," the parable of the "Prodigal Son," and that of "The Rich Man," in the twelfth chapter of Luke are illustrations of this rule.

The time of each passage is arranged and indicated as follows, in the last named parable :—

- v. 13. (*Narrative, moderately fast*). And one of the company |
said unto him,
(*Quotation, slower.*) Máster, *speak* to my brother, that
he *divide* the inheritance with me ;
14. (*Narrative, faster.*) And he said unto him,
(*Slower and sterner.*) Mán, who made *me* a judge, or a
divider, over yòu ?
15. (*Narrative.*) And he said unto them,
(*Quotation as 14.*) Take heed and beware of *covetousness* ;
for a man's life consisteth not | in the abundance of
the things which he possesseth.
16. (*Narrative, faster.*) And he spake a parable unto them,
• saying,
(*Quotation, as Christ's narrative, a little slower than Luke's
narrative.*) The ground of a certain rich man |
17. brought forth plentifully : And he thought within
himself, saying,
(*Quotation, slower as if deliberating.*) What shall I dò,
because I have no róom, where to bestow my fruits ?
18. (*Narrative, faster.*) And he said,
(*Quotation, fast, as if struck by a happy idea.*) This will
I do : I will pull down my barns, and build *greater*,
19. and there will I bestow all my goods. And I will
say to my soul,
(*Quotation slower, because more important.*) Sòul, thou
hast much goods laid up for many years ; (*louder*)
take thine *ease*, eat, drink, and be merry.

20. (*Narrative slower, lower tone, and more solemn.*) But God said unto him,

(*Quotation, very slow and solemn.*) Thou fool, this night | thy soul shall be required of thee : then whose shall these things be | which thou hast provided ?

21. (*The lesson, a little faster than v. 20, and not so solemn nor deep-toned.*) So is he that layeth up treasure for himself, and is not rich toward God.

Parenthetical clauses are always read in a lower tone, to distinguish them from the interrupted clause. In this respect they must be treated as subordinate clauses.

The **Time** of the parenthetical clause depends upon its importance compared with the interrupted clause. If more important than that clause, it is read slower ; if less important, faster ; but if it be, as it often is, an exclamatory phrase interjectional in character, or a brief explanation of any part of the main sentence, it may be read in equal time but in lower pitch.

The following examples illustrate these rules :—

Parenthesis more important than the main clauses,
to be read slower :

They that trust in their wealth, and boast themselves their riches ; none of them can, by any means, redeem his brother, nor give to God a ransom for him : (for the redemption of their soul is precious, and it ceaseth for ever :) that he should still live for ever, and not see corruption.—*Psalm 49* : 6, 7, 8, 9.

Parenthesis less important than the main clause,
to be read faster :

O many are the poets that are sown
By nature ! men endowed with highest gifts—
The vision and the faculty divine ;
Yet, wanting the accomplishment of verse,
(Which in the docile season of their youth
It was denied them to acquire, through lack
Of culture and the inspiring aid of books :
Or haply by a temper too severe :
Or a nice backwardness afraid of shame),

Nor having e'er, as life advanced, been led
 By circumstance to take unto the height
 The measure of themselves, these favor'd beings,
 All but a scatter'd few, live out their time,
 Husbanding that which they possess within,
 And go to the grave unthought of.

— Wordsworth.

Can you think, lords,
 That any Englishman, dare give me counsel ?
 Or be a known friend, against his highness' pleasure
 (Though he be grown so desperate to be honest)
 And live a subject ?

— Shakespeare.

FIGURATIVE LANGUAGE.

The only figures of speech that demand special attention in elocution are the **Simile** and the **Metaphor**. The only rule for reading these figures is to **read them according to their nature**, not according to their value. If the figures are intended to illustrate *rapidity* of action, they must be read *faster* than the literal passage ; but if they are intended to illustrate *slowness of action*, *firmness*, *rest*, they must be read slower, in both instances in harmony with the nature of the simile and the literal passage.

Similes expressive of rapid action :

As wild his thoughts and gay of wing
 As Eden's garden bird.

He woke—to die midst flame and smoke,
 And shout and groan, and sabre stroke,
 And death-shots falling thick and fast
 As lightnings from the mountain cloud.

— Halleck.

Metaphors illustrative of rapid action :

For they have sown the wind and
 They shall reap the whirlwind.

Simile illustrative of slow action :

She never told her love,
But let concealment, | *like a worm i' the bud,* |
Feed on her damask cheek. —Shakespeare.

The worm eats its way slowly and silently through the bud, and the simile naturally suggests slowness of action.

She pined in thought,
And, with a green and yellow melancholy,
She sat, | *like patience on a monument,*
Smiling at grief. —Shakespeare

These similes suggest inaction, statuesque silence, and rest, and must therefore be read *slowly*.

The simile is generally read in lower pitch than the literal, but in the following passage where the simile interrupts the metaphor, it should be read not only faster but higher than the metaphor; for while the latter suggests dignity, grandeur, and slowness, the former illustrates gaiety and rapidity of action :—

“ I have ventur'd,
| *Like little wanton boys that swim on bladders,* |
This many summers in a sea of glory ;
But far beyond my depth. —Shakespeare.

✕ Finally, the reader should always pause before and after the simile or the metaphor to indicate the change from the literal to the figurative and the return to the literal.



V.

INFLECTION.

In all acts of speaking the voice slides upwards or downwards. In very solemn and calm utterances these movements or slides can scarcely be distinguished from a perfectly level and unvarying tone; and when that tone is *perfectly* level it ceases to be the tone of speech, and becomes that of music or a chant.

It is impossible to read with expression without correct inflections, and correct inflections depend entirely on the acuteness of the ear.

Frequent practice of slides on the long vowels is the best method for ear culture. As all inflections are made by the upward or downward advance of the voice, pupils should be drilled on the simple vocal elements. The practice may extend from two notes to a full octave, and the chief difference between such practice and that of music is that while in music the voice stops between each pair of notes as it advances, in inflection it advances up and down from one to two, one to three, one to four, one to five, one to six, and so on, without any break ; that is, it slides in one continuous tone.

The learner should give each inflection arbitrarily to any and every word without regard to the sense or claims of the passage.

When untrained readers pause or entirely stop they generally "drop the voice," whether the sense is complete or not. In a class this bad habit may be corrected by directing each pupil to stop in the middle of a sentence, or where a comma occurs, or at the end of a line, but to keep the voice sustained as if intending to read further.

Mechanical expertness must be first acquired in directing the voice, and, as has been stated, this expertness depends on acuteness of ear rather than any function of voice. The following exercises agree with natural expression and will greatly aid the object in view—mechanical expertness. Ask the following and similar questions, observing that the inflections successively rise and fall on the marked words of the questions, and fall and rise on the answers :—

Did he call *me'* or *you'* ?

He called *me'*, not *you'*.

Do you *sing'* or *read'* ?

I *read'*, I never *sing'*.

Are you an *American'* or a *Canadian'* ?

I am a *Canadian'* and not an *American*.

In conversation or unimpassioned composition the inflections are rather slight, scarcely perceptible to an untrained ear; but in all fervid composition the inflections are marked by their compass. that is, by the extent to which, up or down, they are carried

Frequent practice on vowel sounds, and even on the liquids or semi-vowels *l, m, n, ng,* and *r* should be made up and down to the utmost compass of the voice, and after the practice on letters, there should be a similar practice on exclamations and sentences. The following exercises which indicate the progress of the voice will be useful and suggestive:—

Are you a *man?*

Can you be so *mean?*

He is *dying.*

He will *perish.*

In all such intense inflections it will be perceived that when the speaker commences the inflected word the voice changes its pitch, that is, it descends lower than in the preceding word when it is to ascend; and ascends higher when it is to descend. This change of pitch is necessary to the purity and effect of the voice. Untrained ears will generally fail in distinguishing this change of pitch from inflection, and will call the falling inflection a rising one, because it begins higher than the last sound. But if the student prolongs the inflection he will find it descend to the lowest or ascend to the highest tone that the voice can reach, and that will satisfy even the untrained ear as to the nature of the inflection. In the above exercises, "Are you a man," &c., and similar ones which can be added, the voice should be carried as far as possible from one extreme to the other.

The practice may also be varied by advancing from one note to two in a slide; then from one to three, and so upwards and downwards through an entire octave, care being taken that in

these passages there be no break in the voice but a continuous slide, pure in tone.

When either of these inflections has to be produced the voice is assisted and relieved by giving a contrary inflection to the word or syllable immediately preceding the special word to be inflected. This, in fact, is done in all natural utterance. Thus, if we ask very earnestly, "are you sure there is no *danger*?" the voice will naturally slide down on *dan* and rise on *ger*, and it will slide down on *no* if the whole word *danger* takes the rising inflection.

The two following principles underlie most of the rules for inflections:—

- (a) All words and incomplete or dependent thoughts, referring to other thoughts that *follow* them, require a rising inflection on the last word.
- (b) All thoughts and forms of expression complete in themselves, and not referential, require a falling inflection on the final word.

RULES OF INFLECTIONS.

Rising Inflections.

1. The dependent words and clauses of a sentence end each with the rising inflection.

Flung into life' | in the midst of a Revolution' | that quickened every energy of a people' | who acknowledged no superior', he commenced his course' | a stranger' by birth' | and a scholar' by charity'.

In sentences similar to the above, several of which refer to a principal clause, expressive reading requires a slight falling inflection on each dependent phrase and clause, so long as the final dependent word preserves the dependence by the rising inflection, and the marking of the above quotation exhibits this method. This mode of inflection is especially expressive when we wish to mark each pause by emphasis; as in the following:—

More than by eloquence', more than by accurate doctrine', more than by ecclesiastical order', more than by any doctrine | trusted to | by the most earnest', and holy' men', shall we and others', sinful rebels', *outcasts*', be won to Christ' | by that central truth of all the Gospel', the entireness of the Redeemer's sympathy.'

2. **Exclamatory expressions, invocations, appeals,** which, from their nature suggest incompleteness—the expectation of a response—take the **Rising Inflection.**

O ye gods' ! ye gods' ! must I endure all this' ?

O pardon me thou bleeding piece of earth'

That I am meek and gentle with these | *butchers*.'

—*Shakespeare.*

O sweet and strange it seems to me, that ere this day is done',

The voice | that now is speaking may be beyond the sun',

Forever and forever',—all in a blessed home',

And there to wait a little while, till you and Effie come'.

—*Tennyson.*

Alive, in triumph' ! and Mercutio slain' !

Away to heaven, respective lenity',

And fire-eyed fury' | be my conduct now'.

—*Shakespeare.*

3. **Negative statements, denials, and negations** that suggest opposite positive statements take a rising inflection. In most cases a negative suggests an affirmative, hence it is in that view incomplete :—

I come not, friends, to steal away your hearts'.

He was condemned for his crimes', not for his political' opinions'.

The fated flash not always falls upon the head of guilt'.

4. **Certain forms of interrogations, such as :—**

All questions which begin with verbs, which can be answered by *yes* or *no*, and which are simply questions seeking for knowledge, the asker being uncertain what answer will be given, take the rising inflection.

Must I budge' ? Must I observe you' ?

Must I stand and crouch under your' testy humor' ?

Must we but weep' o'er days more blessed' ?
Must we but blush' ? Our fathers bled'.

—Byron

You have the letters Cadmus gave'—
Think you he meant them for a slave' ?

—Byron.

To this rule there is an important exception. If the asker puts the question rather as a rebuke, or as an emphatic assertion in the form of a question, with the full expectation that the answer shall be *yes* or *no*, as he wishes it to be, then the question takes a falling inflection :—

Can you be so blind to your interest' ?
Have you no desire to save yourself' ?

Would'st thou have that
Which thou esteem'st the ornament' of life',
And live a coward in thine own esteem',
Letting 'I dare not' wait upon 'I would',
Like the poor cat i' the adage' ?

—Shakespeare.

You wrong me every way ; you wrong me, Brutus' ;
I said an elder soldier', not a better' :
Did' I say better' ?

—Shakespeare.

Is Christ divided' ? Was Paul crucified' for you' ? or were you baptized in the name of Paul' ?—*I Corinthians*, 1:13.

In these questions each asker expects only one answer—he makes *no appeal*, but expects with certainty a negative answer. In the third question, Lady Macbeth rebukes her wavering husband, and by the downward inflection asserts the impossibility of any other than a negative answer. It is on the same principle but in a different spirit that Paul puts his questions to the contentious Corinthians.

But when the question involves an appeal to the feelings or to the judgment, although there may be a moral certainty of the answer being *yes* or *no*, the rising inflection is more expressive. By its very uncertainty it gives the persons questioned an excuse for ignorance or the offence committed in ignorance.

Can storied urn, or animated bust,
 Back to its mansion call the fleeting breath?
 Can honour's voice provoke the silent dust,
 Or flattery soothe the dull cold ear of death?

—Gray.

We know they cannot, but the poet does not rebuke; he appeals, and the rising inflection tenderly expresses that appeal which would become a stern rebuke with the falling. It is in the same spirit that Isaiah appeals to his idolatrous and sinning people. In Chapter 40, verses 12, 13, and 18 he asks who has created all things, and in verse 21 he asks:—

Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not understood from the foundations of the earth?

Isaiah knows the answer ought to be “yes, we have known;” but he wishes to awaken to a consciousness of sin by a tender appeal, and again the rising inflection best gives that expression.

When the meaning of a sentence is fully closed the word which expresses that close takes a falling inflection.

This important rule is constantly violated in scripture, hymn, and sacred readings, but especially in the two former kinds of composition. The defect is that the final sound of a stanza or a verse of scripture is that of a marked rising inflection. There should be no exception to the above rule in sacred readings:—

Let us hear the conclusion of the whole matter: Fear God', and keep his commandments': for this is the whole duty of man.

For God shall bring every work into judgment', with every secret thing', whether it be good', or whether it be evil'.

Falling Inflections.

1. When a word demands excessive, marked, or what is termed arbitrary emphasis, it requires the falling inflection even when dependent for its full meaning on succeeding words:—

Why shrinks the soul
 Back on herself, and startles at destruction'.
 'Tis the divinity | that stirs within us.

—Cato.

Look! in this place, ran *Cassius'* dagger through:
Through this, the well-beloved *Brutus'* stabbed.

—*Shakespeare.*

A series of connected, independent, or co-ordinate sentences ends each with a falling inflection; the penultimate, however, taking a rising inflection:—

The Reform Act mitigated 'anomalies', restrained their range', cut off the extremities' of those anomalies', and confined them within contracted limits'.

—*Gladstone.*

2. Questions that cannot be answered by *yes* or *no*, take a falling inflection. Such questions generally begin with an interrogative pronoun or an adverb:—

Which of those rebel spirits, adjudg'd to hell
Coms't thou', escaped thy prison' ? and transform'd';
Why satt'st thou, like an enemy' in wait',
Here watching at the head of those that sleep' ?

—*Milton.*

Wherefore cease' we then' ?

Say they who counsel war : we are decreed',
Reserved', and destined' to eternal woe' ;
Whatever doing', *what* can we suffer more',
What can we suffer worse' ?

—*Ibid.*

Who hath measured the waters in the hollow of his hand', and meted out heaven with the span', and comprehended the dust of the earth in a measure', and weighed the mountains in a scale, and the hills in a balance' ? *Who* hath directed the spirit of the Lord', being his counsellor' ?

Why sayest thou, O Jacob', and speakest, O Israel', my way is hid from the Lord', and my judgment is passed over from my God' ?

3. Sentences that express authority or command even if negative in form demand the falling inflection:—

God is not a man that he should lie' : neither the son of man that he should repent'.

Thou shalt not steal'.

While the general principles and the rules derived from them will be sufficient to guide the reader in the delivery of most passages, there are exceptional expressions which, being inspired by passion, seem, like the actions of passion, to be opposed to all rule—until investigated by higher laws than those of mere rhetoric. The laws of inflection are deduced from the experiences of life; and while they may be safely applied to most expressions, the reader who is free from bad habits of delivery must use his imagination and his judgment when he reads compositions of the imagination or expressions of strong feeling, and apply inflections and all the other forms of utterance as he would were the thoughts and passions he expresses his own.

The following passages are marked as if exceptions to rules, but as such intonations are natural a just analysis of the thought expressed will show them to be correct:—

For I am persuadéd, that neither death' nor life', | nor angels',
nor principalities', nor powers', | nor things present', nor things to
come,' | nor height' nor doph' | nor any other creature' || can
separate us from the love of God | which is in Christ Jesus.

In this passage the subjects of the sentence are classed in groups, separated by the rhetorical dash. Each group forms a complete series,—the subjects of the group being related to each other but independent of the other groups; hence the last word of each group has a falling inflection, except the last word of the entire group, “creature,” which, to show the dependence of the entire series upon the predicate has the rising inflection; and as these groups consist of antithetical terms the inflections are opposed. This arrangement of the inflections will suggest what liberty a good reader may take in managing the intonations so long as he does not violate the general principles:—

Well, believe this,
No ceremony' | that to great one's 'longs',
Not the king's crown', nor the deputed sword',
The marshal's truncheon', nor the judge's robe',
Become them | with one half so good a grace' ||
As mercy does. Shakespeare.

THE MONOTONE.

The monotone is an inflection, but the slide is so slight that to the unpractised ear it sounds like a level tone. Great actors and readers regard the attainment of this level tone, varying but little in pitch and inflection, but intense in its delivery, as one of the highest accomplishments of elocution. Frequent practice on the vowel sounds, assisted by a piano, will be of great service in the cultivation of this power.

In reading the following passages let the reader aim at the level tone, and swell the voice on the letters capable of quantity. The nearest approach to music without passing into song or chant will produce the best quality of monotone. There are no special rules for the monotone but it is always adapted for solemn and sublime compositions:—

Still it cried, “sleep no more!

Glamis hath murdered sleep, and therefore Cawdor

Shall sleep no more: Macbeth shall sleep no more.”

—*Shakespeare.*

Through days of sorrow and of mirth,

Through days of death and days of birth,

Through every swift vicissitude

Of changeful time, unchanged it has stood;

And, as if, like God, it all things saw,

It calmly repeats these words of awe:

“For ever—never!

Never—for ever!”

—*Longfellow.*

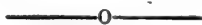
Lord thou hast been our dwelling-place' in all generations.
 Before the mountains were brought forth, or ever thou hadst
 formed the earth and the world', even from everlasting to ever-
 lasting thou art God. Thou turnest man to destruction'; and
 sayest, Return ye children of men'. For a thousand years in thy
 sight' are but as yesterday', when it is past and as a watch in
 the night.

—*Psalm xc.*

The following extract is from Talfourd's tragedy of "Ion." *Ctesiphon* presents *Ion* with the knife with which he is to slay king *Adrastus* as an offering to appease the gods and stay the pestilence. *Ion* then delivers the invocation. It must be read in slow time, in deep full tones marked by intensity of feeling, but strict monotone :—

Ctes. Receive this steel,
 For ages dedicate in my sad home,
 To sacrificial uses ; grasp it nobly,
 And consecrate it to untrembling service
 Against the King of Argos and his race.
 [ION approaches the altar, and lifting up the knife speaks]
 —Ye eldest gods,
 Who in no statues of exactest form
 Are palpable' ; who shun the azure heights
 Of beautiful Olympus, and the sound
 Of ever-young Apollo's minstrelsy'.
 Yet, mindful of the empire which ye held
 Over dim Chaos | keep revengeful watch
 On falling nations. and on kingly lines
 About to sink forever ; ye, who shed

Into the passions of earth's giant brood |
 And their fierce usages' | the sense' of justice';
 Who clothe the fated battlements of tyranny
 With blackness as a funeral pall', and breathe
 Through the proud halls of time-embolden'd guilt
 Portents' of ruin', || hear' me!—In your presence',
 For now I feel ye nigh, I dedicate
 This arm | to the destruction of the king
 And of his race'! Oh! keep me pitiless';
 Expel all human weakness from my frame,
 That this keen weapon | shake not | when his heart
 Should feel its point; and if he has a child'
 Whose blood is needful to the sacrifice
 My country asks', harden my soul to shed' it!



VI.

PITCH OR MODULATION.

In speaking, the voice not only slides upwards and downwards, as explained under "Inflections," but it changes in pitch as in the musical scale, though with less variety. The change in music is distinctly marked by the sound being sustained on each note. In speaking, the changes are not so extreme. They all fall within less compass than one octave, and generally the variations do not range over more than three or four gradations or notes. But there are gradations, and the delicacy of the changes

marks and constitutes the best expression of good delivery. Every student of reading, therefore, will find it advantageous to practise the voice to the extent of one octave, so as to be able to distinguish the variations within it. Every speaker can reach a certain height and depth, and exercises upon the variations that lie between these extremes will train the voice in modulations. The middle step lying furthest from these extremes is the voice most to be practised; and practice on that pitch, united with the monotone, will aid in cultivating the level tone so precious to the great artist. An excellent exercise, also, is that of reading a number of lines or stanzas of poetry on all the tones a reader can command down and up, and up and down in succession. An uncultured voice can be made to pass over twelve diatonic sounds, and this is more than expressive reading requires. (See "How to Read", p. 44.)

There are three recognized pitches of the voice; the **High**, the **Middle**, and the **Low**.

The *high* is the appropriate pitch for excitement, whether it be manifested in light and joyous emotions; in tenderness and pity; or in pain, defiance, or terror.

The *middle* is that of conversation, suitable for a newspaper article or a philosophical essay.

The *low* is the pitch for solemn or grave subjects. It is the voice of deep feeling, sorrow, love, woe, remorse, &c.

High Pitch.

I heard the lance's shivering crash
 As | when the whirlwind rends the ash;
 I heard the broadsword's deadly clang,
 As | if an hundred anvils rang!
 But Moray wheeled his rear-ward rank
 Of horesmen on Clan-Alpine's flank—
 "My banner-man advance!"
 I see," he cried, "their columns shake—
 Now, gallants, for your ladies' sake,
 Upon them with the lance!"

—Scott.

Middle Pitch.

COMPENSATION.

All things are double, one against another—tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love. Give and it shall be given you. He that watereth shall be watered himself. What will you have? saith God; pay for it, and take it. Nothing venture, nothing have. Thou shalt be paid for what thou hast done, no more, no less. Who doth not work shall not eat. Harm watch, harm catch. Curses always recoil on the head of him who imprecates them. If you put a chain around the neck of a slave, the other end fastens itself around your own. Bad counsel confounds the adviser. The devil is an ass.

—Emerson.

Low Pitch.

THE SEPULCHRES OF KINGS.

A man may read a sermon, the best and most passionate that ever man *preached*', if he shall but enter into the sepulchres of *kings*'. In the same Escorial, where the Spanish princes live in greatness and power, and declare war or peace, they have wisely placed a *cemetery* where their ashes and their glory shall sleep', till time shall be *no more*'; and where *our*' kings have been crowned, their *ancestors* lie interred; and they must walk over their *grandsire's* head | to take his crown. *There*' is an acre sown with royal seed, the copy of the greatest change from rich to naked, from ceiled roofs to arched coffins, from living like gods to die like men'.

—Jeremy Taylor.

Very Low Pitch.

THE PESTILENCE.

At dead of night

In sullen silence stalks forth PESTILENCE':

Contagion close behind taints all her steps

With *poisonous* dew: no smiting hand is *seen*';

No sound' is *heard*' : but soon her secret path'

Is marked with *desolation* : heaps on heaps,

Promiscuous drop. No friend, no refuge near' :

All, *all* is false and *treacherous* around,

All that they *touch*, or *taste*, or *breathe*, is DEATH.

—Porteus,

Transition. The previous exercises are designed to enable the voice to make with facility and perfect naturalness the modulations of passion. The practise in transitions is less marked and more delicate. The variation of pitch in the reading of a subordinate sentence, or in the expression of gentle and tranquil sentiment, may not vary from a more energetic or important thought to the extent of a tone or even a semi tone. But it is the delicacy of the change that often distinguishes, with the best effect, the variation of thought, and it is practice in this department that best cultivates the voice for modulation and gives accurateness and correctness to the ear.

Variations in sentences. Distinguish, by a change of pitch and force, the principal from the subordinate proposition. The variation of pitch rarely exceeds one note or interval, and the time of the leading thought, though slower, varies no more than the pitch.

Read the words *in italics* in fuller tone and higher than the rest :—

(MIDDLE P.) The third day comes frost', a *killing* frost'

(SLOW.) And—[(*lower and faster*) when he thinks, good, easy man, full surely

His greatness is a ripening], (*higher and slower*)
—*nips his root*,

And then he falls (*very slow*), as | I | do.

—*Shakespeare.*

(MIDDLE P.) *It must be so*'—Plato', thou reasonest well' !
Else whence this pleasing hope', this fond desire'
This *longing* after immortality' ?

(LOW P.) Or whence this secret *dread* and inward horror

(SLOW TIME) Of falling into nought' ? Why shrinks the soul'

(HIGHER.) Back | on herself and startles at destruction' ?

(HIGHER.) 'Tis the divinity | that stirs within us',

'Tis heaven itself | that points out an hereafter' |

(LOWER.) And intimates—ETERNITY to man'.

—*Addison.*

(MIDDLE P.) *So live', (lower) that when thy summons comes to join*

(LOWER.) *The innumerable caravan', that moves
To that mysterious realm', where each shall take
His chamber in the silent halls of death',*

(HIGHER.) *Thou go not, (lower) like the quarry slave, at night,
Scourged to his dungeon', (higher) but sustained
and soothed*

*By an unfaltering trust', approach thy grave
Like one who wraps the drapery of his couch
About him', and lies down to pleasant dreams'.*
—Bryant.

(MIDDLE P.) *Her giant form*

(FULL TONE) *O'er wrathful surge, through blackening storm,
Majestically calm would go,*

Mid the deep darkness, white | as snow'!

(SOFTER & *But gentler now | the small waves glide',
FASTER.) Like playful lambs' o'er the mountain's' side.*

(FULL TONE) *So stately her bearing, so proud | her array',
The main she will traverse for ever and aye'.
Many ports' | will exult' at the gleam of her mast'.*

(ASPIRATED *Hush'! hush'! thou vain dreamer! this hour | is
AND DEEP). her last'!*

—Wilson.

VII.

FORCE AND QUALITY OF VOICE.

Force and pitch are distinct functions of the voice. Loudness and gentleness of voice are the results of different degrees of force; and when force is used there is not necessarily a change

of pitch, but an exercise of the vocal organs which produces powerful, medium, or soft tones, reduced when necessary to whispers. The three primary modes of force, which have their variations, are the *Radical Force*, sometimes called explosive and expulsive, when the greatest stress is thrown on the first issue of sound; the *Medium Force*, called also the swell, or the combination of the musical crescendo and diminuendo; and the *Vanishing Stress*, when the force is mildest in the first issue and strongest at the finish of the sound.

In the reading exercises of the school room it is most important for the cultivation of distinct, clear, and unaffected delivery that pupils should be practised in such selections as will enable them to read proper passages with the utmost softness combined with perfect audibleness, or with the utmost loudness free from harshness or impurity of tone.

Quality of voice is intimately associated with force. The important divisions of quality are classed as *Pure Tone*, *Orotund*, *Aspirated*, and *Whisper*. *Pure Tone* and *Orotund* voice are free from harshness, huskiness, and nasal tone. The first two defects are caused by fixing the vocal effort on the muscles in the locality of the throat, by waste of breath, and by not sufficiently opening the mouth; and the last, by raising the tongue to the palate and directing the breath and voice through the nasal passage.

All the instruction given for right breathing leads to pure tone of voice.

Pure Tone is the quality necessary to the delicacy of unimpassioned composition, and cheerful and pleasing emotions. It is also appropriate to the expression of grief when not in excess.

The Orotund is the perfection of the speaking voice, and is the necessary expression of all that is grand, sublime, and truly eloquent.

Vocal exercises on the vowels (see "How to Read"), and on special passages, are necessary to the cultivation of the pure and orotund qualities of voice.

Aspirated quality best expresses emotions of fear, loathing, or impurity which one would conceal.

The Whisper is a vocal function of great expression under certain conditions; and occasional practice on whisper readings is excellent as a discipline of the vocal organs. The whisper may be perfect, that is, with no vocality, or it may be half whisper.

Any of the appropriate passages in the various exercises of this introduction can be used for the practice of the pure and orotund qualities.

Whispering.

NIGHT.

All heaven and earth are still—though not in sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep:—
All heaven and earth are still: From the high host
Of stars to the lulled lake and mountain coast.

—Byron.

Half-whisper.

Macbeth. Didst thou not hear a noise'?

Lady Macbeth. I heard the owl scream', and the crickets' cry.
Did you not speak'?

Macbeth. When'?

Lady M. Now'.

Macbeth. As I descended'?

Lady M. Ay'.

Macbeth. Hark'! who lies i' the second chamber'?

Lady M. Donaldbain'.

—Shakespeare.

While throng'd the citizens with terror dumb,
Or whispering with white lips, "*The foe! they come—they come!*"

—Byron.

VIII.

EMPHASIS.

In all English words of two or more syllables one syllable receives greater force of voice than the others. In *patience*, *glory*, *reveal*, *tribulation*, the italicised syllables demand such force, and this force is called accent. In words of more than two syllables the accent is graded; there is a leading accent called the primary; one of lesser force called the secondary; while a third or fourth takes a subordinate force. In reading there is a strong tendency to neglect the subordinate syllables. This tendency must be corrected so that every element of each word shall be distinctly uttered.

Accent in poetry comes at regular intervals, and these measured arrangements constitute the metre of poetry on which many of its musical characteristics depend. The regularity of this accent leads to that defective reading called "sing-song," for the correction of which special rules are given in this introduction. There is a similar rhythmical form in all stately and eloquent prose compositions; and when oratory rises to its grandest expressions its rhythm sounds like poetry, and its sentences may be read with almost the regularity and melody of poetry. This rhythm of prose often leads the uncultivated reader into habits of declamation which give emphasis to more words than the sense sanctions, and which mar the effect quite as much as the sing-song of metrical delivery.

Emphasis is not accent. Accent is force of voice applied to a syllable, but emphasis is force of voice applied to words, sometimes to phrases or sentences. But while force is the only element of accent, emphasis, being an instrument of expression, embraces and demands other properties for its exercise. Its properties are: (1) Force; (2) Pitch; (3) Inflection; (4) Time.

The force applied to emphasis varies in its characteristics.

1. It may be powerfully abrupt :—

And with perpetual inroads to alarm,
Though inaccessible his fatal throne ;
Which if not | **victory** | is yet *revenge*.

—Milton.

Here we first pause before “victory,” we then rise in pitch on the syllable *rie*, and throw great and abrupt force into it ; and the expression is completed by giving a slighter force to “revenge.”

2. It may grow in force and then diminish upon a word :—

Oh ! how wretched
Is that poor man that hangs on **princes' favours**.

—Shakespeare.

Here the *crescendo* and *diminuendo* of music are combined to give emphasis to “princes’.”

3. It may grow in force towards the end, as if the passion expressed by the special word increased in its intensity as it advanced :—

Must I bid [<]twice ?—hence varlet [>]fly.

—Scott.

This is often the emphasis of defiance or extreme hatred.

And Douglas *more* I tell thee *here*,
Even in thy pitch of *pride* ;
Here in thy *hold*, thy vassals near,
I tell thee—thou’rt **defied**’.
And if thou said’st I am not *peer*’
To any lord in *Scotland*’ here’,
Lowland or Highland, far’ or near’,
Lord Angus, thou hast lied’.

—Scott.

4. Again emphasis may be expressed by tremor of voice :—

“**Father**’ !” at length, he murmur’d low,
And *wept*’ | like childhood then.

—Mrs. Hemans.

5. Emphasis is also sometimes expressed with the best effect by a strong aspirated force. Thus, Hamlet, when rebuking his mother, contrasts the guilty king, his uncle, with his murdered father :—

Look you now, what follows :
Here is your husband, like a mildew'd ear
Blasting his wholesome brother.

—*Shakespeare.*

In expressing the emphasis in the above examples the other qualities besides force are applied. On the words “victory” (1), “princes” (2), “fly,” “lied” (3), and “blasting” (5), the pitch is higher than on the preceding word, because the inflection is downward; and on “Father” (4) and “twice” (3) it is lower at the commencement than on the preceding word, because the inflection is upward.

PRINCIPLE OF EMPHATIC SELECTION.

How are we to know on which word or words to place the emphasis?

Emphasis is the natural action of the mind to give prominence to its leading thought, expressed sometimes by one, sometimes by more than one word. Hence in conversation the emphasis is generally correct because it is natural; and in reading it is frequently incorrect because reading is an art of whose principles the reader is ignorant. But the principle of selecting the emphatic part is deduced from nature. The reader must determine the leading word, which at once takes prominence, because it introduces both the new and the leading idea; and if more than one word be necessary to the expression of that idea, the group of words must have the vocal effort constituting emphasis.

The method of investigating a passage for emphasis is given in the analysis of the following stanza :—

Stop !—for thy tread | is on an **Empire's dust** ;
An *earthquake's spoil* | lies sepulchred below !
Is the spot mark'd | with no *colossal bust* ,
Nor *column* | *trophied* for triumphal show' ?

None; but the moral's truth | tells simpler | *so*'.

As the ground was *before*, *thus* | let it be—

How that red rain | hath made the **harvest** 'grow'!

And is this *all* | the world has gain'd by thee',

Thou *first* | and *last* of fields!—king-making victory?

—Byron.

"Stop" demands greater emphasis to prepare for the solemn meditation that follows. The dust is not common dust,—it is an "Empire's" dust. Hence "Empire" demands great emphasis, while "dust" takes some force as suggestive of the ruin that lies below. In the emphasis of italicized words to the end of the fifth line the same principle guides the reader; each new form of prominent ideas demands the emphasis. But the last word "so," in the fifth line, demands superior emphasis, as it is at once a stern rebuke and a bitter satire on the horrors of war. There is no "column for triumphal show" needed. The whole issue of that costly and terrific contest was *so* to end—merely to enrich the fields and make the "harvest grow."

While the mind judges in selecting the right word for emphasis the reader will find the ear of the greatest service both as an aid in discovering the proper word, and an evidence of the correctness of the judgment. Ernest Legouvé says, "To get the true sense of a passage read it aloud. Then it shines with a new light. Then alone the author's idea stands completely revealed. . . . The best way to understand a work is to read it aloud."

Classification of Emphasis.

Emphasis may be absolute, relative, or arbitrary.

Absolute emphasis is sometimes called the emphasis of sense, as it gives the meaning or sense of a passage by special stress or inflection, and suggests no comparison or contrast with any other word:—

O Lord thou art my *God*; I will *exalt* thee, I will *praise* thy *name*; for thou hast done *wonderful things*; thy counsels are *faithfulness and truth*.

—Psalms.

One adequate *support*
 For the *calamities* of mortal life
Exists, one only—an assured *belief*
 That the *procession* of our fate, how'er
 Sad or disturb'd, is *order'd* by a *Being*
 Of *infinite benevolence* and *power*,
 Whose everlasting purposes embrace
 All *accidents*, converting them to *good*.

—*Wordsworth.*

For soon expect to feel
 His *thunder* on thy head, *devouring* fire,
 Then who *created* thee lamenting *learn*,
 When who can *un-create* thee thou shalt *know*.

—*Milton.*

Relative emphasis indicates contrast. It is antithetical in spirit, and the antithesis is either expressed or implied.

Expressed contrast. Observe that the contrasted words are distinguished by inflection as well as force :—

In *peace'* there's nothing so becomes a *man*
 As mild behaviour and humanity,
 But when the blast of *war'* blows in our ears,
 Let us be tigers in our fierce deportment.

—*Shakespeare.*

To *be'* or *not'* to be.

—*Shakespeare.*

He that is *slow'* to *anger'* | is *better* than the *mighty'*; and he
 that *ruleth'* his *spirit'*, than he that *taketh'* a city.

—*Proverbs.*

Implied contrast.

Presumptuous man! the gods' take care of Cato'.

Implying that Cato did not depend on men.

Arbitrary Emphasis. This application of emphasis does not mark the leading word or thought of a passage, but the predominant, all-ruling feeling of the speaker at that moment.

When *Portia*, in the "Merchant of Venice," says in her appeal to the better feelings of *Shylock*, "Then must the Jew be merci-

ful," she no doubt gives emphasis to her supreme feeling, the desire for mercy. But the Jew hears only *one* word and that is "must," which offends his pride and seems to assail his legal rights; then under the impulse of passionate defiance he asks, "On what compulsion **must** I?"

In the delivery of this emphasis greater force is given to the emphatic word than in the emphasis of sense; it is generally preceded and followed by a slight pause; the voice dwells longer upon the emphatic word, and it is always made with the falling inflection.

— Mercy is above this sceptred sway,
It is enthroned in the HEARTS of kings.
(*Not in their sceptres or their crowns.*)

Shakespeare.

Kind souls, what weep you when you but behold
Our Cæsar's *vesture* wounded? Look you here,
Here is HIMSELF, marred, as you see, by traitors.

Shakespeare.

FALL OF THE BASTILLE.

Its paper archives shall fly white. Old secrets come to view; and long-buried Despair finds voice. Read this portion of an old Letter: "If for my consolation Monseigneur would grant me, for the sake of God and the Most Blessed Trinity, that I could have news of my dear wife; were it only her NAME on a *card*, to show that she is still alive! It were the greatest consolation I could receive; and I should forever *bless* the greatness of Monseigneur." Poor Prisoner, who namest thyself *Quêret-Demery*—she is DEAD, that dear wife of thine; and *thou* art dead!

—*Carlyle (French Revolution).*

And David's anger was greatly kindled against the man; and he said to Nathan, As the Lord liveth the man that hath done this thing shall surely die. And Nathan said unto David, Thou art the man,

—*II Samuel, 12: 5, 7.*

IX.

HOW TO READ POETRY.

Two great defects mark the reading of poetry, both of which are offensive to the cultivated ear, and destructive of the melody which distinguishes metrical from prose composition. The one is that of reading it like prose, disregarding all the regularity of the rhythm which constitutes one of the highest charms of true poetry; the other—which is the greater as well as the more common defect—is that of reading it in what is termed “sing-song” style, where the voice beats on the accented syllable and changes the pitch with alternations of high and low as regularly as the accented syllable occurs. This latter style begins when the child first learns to read and ends only with his life. It marks and mars alike the reading of the educated and of the ignorant, and it requires special practice on special methods for its effective correction.

Verse must not be read precisely as prose is read. The rhythmical accentuation, as is suggested above, forms the music of poetical composition, and is as much one of its literary qualities as its special language is. That must be sustained in reading as well as in writing poetry. The metre of English poetry is altogether different from that of Latin and Greek poetry. It is a metre not of quantities but of accents; and although the accented syllables or words must follow in metrical order, they are not subject to order of time. They are not necessarily long and short, but each word can be prolonged or shortened in harmony with the sentiment, just as in prose, without destroying the melody of the poetry. Now it is the judicious use of this power—the variations of quantity, the use of rhetorical pauses, the occasional complete silence of the voice, and finally, the use of inflection and pitch precisely as they are used in prose—that constitutes the right method of reading poetry.

Mr. Vandenhoff, the distinguished elocutionist, presents the following two methods, the wrong and the right one, of measuring poetry for reading :—

PROSODIAL SCANNING BY FEET.

Ōn thē | bāre eārth | ĕxpōsed | hē lies, |
With nōt | ā friēnd | tō clōse | hīs eēs. |

A mode of scanning which, if adhered to in the reading, would utterly destroy the sense and power of the lines. They should be thus, barred, timed, and accented :—

On the | bare | earth | ex-posed he | lies, |

With | not a | friend | to | close his | eyes. |

By which we find that these are verses of six bars in common time, the rests filling up the bars, *exactly where the sense requires a pause*.*

It will be seen that if we follow the first method, the classical prosody, we give prominence to unimportant words, and fall at once into “sing-song”; but if we adopt Mr. Vandenhoff’s method we combine “on the” and give double the time to “bare.” We give also a beat and a half to “earth,” and then a pause equal to a note and a half; while “he,” which is unimportant, has only a third of the time or quantity of “lies.”

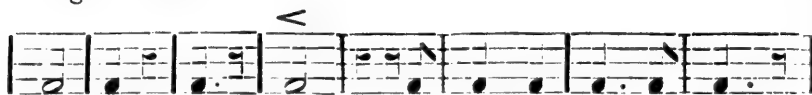
The following is another example of the wrong and right method, given by the same author from Milton’s “Samson Agonistes” :—

Ōh dārk | dārk dārk, | āmīd | thē blāze | ōf nōn.

The reader accents every second or, as it is improperly termed, long syllable, and inevitably falls into “sing-song.”

* “A System of Elocution,” by George Vandenhoff.

Right method :—



Oh | dark | dark dark, | a- | mid the | blaze of | noon.

Let this be read according to the time of the notes, with the pauses, and all the pathos and beauty of the passage are expressed.

The following rules, chiefly derived from the above principles, will be of great service in correcting the defects of poetical reading :—

1. Be guided by the rules for inflection, pitch, and emphasis as in prose.
2. Avoid accenting unimportant words, even if the rhythmical accent belongs to them. Pause before such words and combine them with those that come after them.
3. Shorten the time of unimportant words and lengthen the time of important words. The above example illustrates this rule. "On the" are rapidly uttered; "bare" is prolonged, and "earth" is prolonged to a less extent and followed by a pause which satisfies the musical ear.
4. Rest in some part of every line of poetry, and always at the end of the line. The length of the pauses must depend on the relation of the interrupted parts.
5. Avoid alterations of high and low pitch to mark accented and unaccented syllables. This is one of the marks of "sing-song."
6. Do not end each stanza with a rising inflection on the last word. This defect specially marks the reading of hymns. If the sense is complete the end of the sentence in poetry or prose must receive the falling inflection.
7. Always commence the penultimate line of a stanza in a lower pitch than that used in the preceding lines, and if there be the slightest dependence of that line upon the final line, end it with a rising inflection.

The following passages are marked for rhythmical reading without "sing-song." The vertical dashes in this instance indicate not the pause but the commencement of a bar, followed as

in music by the accented word. A double bar marks the necessary pause, and the italicized words may have additional time given to them:—

The | *glories* of our | b *o*th and | state
 Are | *shadows* || not sub | stantial | things,
 There | is no | *armour* || against | Fate :
Death || lays his | icy | hand on | *kings* :
 Sceptre and | crown
 Must | tumble | down
 And | in the *dust* || be | equal | made
 With the | *poor* | crooked || scythe and | *spade*.

—*Shirley*.

Hail || holy | light || *offspring* of heaven | first born.
 O | thou || that | with sur | passing | *glory* | *crowned*.
 Oh || that this | too || too | solid flesh || would || *melt*.

In the last instance “Oh” takes the same time as “that this”; each “too” takes a pause, and the second “too” has as long time given to it as “solid flesh”; “would” is brief as a quaver, and “melt” long as a minim.

The etymological figures, aphæresis, syncope, and apocope, are often used in poetry to make rhythm just. Strict observance of the metrical arrangement is sometimes, however, almost destructive of the sense, and certainly of the beauty; but if the method suggested above be adopted the reading may be perfect without a servile following of the spelling.

The following illustrates the wrong and right method:—

By *prāy*’r, th’ *ōffēndēd* *Dēīty* t’ *āppeāse*.
 By | *prayer* || the of | fended | *Deity* || to *appease*.

Lengthen “prayer,” “Deity,” and “’pease”; and give the silence of a crochet rest after “prayer” and “Deity.”

The rationale of these variations of quantity and the use of pauses is, that in the lengthened time, both of voice and of silence, there is a compensation for apparently violated metre which fully satisfies the ear in its sensitiveness to discord or the want of melody.

X

GESTICULATION.

Gesticulation is the natural and inevitable accompaniment of speech. In this regard the body is in active sympathy with the mind, and in some form will play its part in the expression of thought or feeling. We give emphasis to our thoughts by some action of the arm or hand, by a motion of the head or a glance of the eye. We instinctively fling out the arm or turn the head or the eye in the direction of an object to which we claim attention. We argue, and reason, and present our views with our hands as much as with our speech. We repel and expel with a thrust of the arm, and we implore favours or warn against danger with extended hands, as if they could express our desires or our fears. It is clear then that natural impulses not only excite bodily actions, but excite them in the right direction. Hence we may deduce principles of gesticulation from the character of our thoughts and feelings; and it is probable that if we allowed nature to govern us, that is, if we uttered what we have to say, whether in the expression of our own thoughts or as the representatives of the thoughts of others, in perfect sincerity and earnestness, our gesticulation would be natural and truthful, and therefore picturesque and graceful.

Calisthenic exercises and military drill form the primary elements of the best and most natural forms of gesticulation. *Attitude* and *Action* are the two forms in which the expression of the body is manifested, and the firm and upright positions and actions which calisthenics and military drill demand and practice form the first steps for the actions of the reader and the speaker.

The Attitudes. The body must be held upright, the head and neck upright but free from stiffness or any appearance of effort.

The upper part of the trunk must have the appearance of perfect ease and firmness, the chest be expanded, and the shoulders not raised but thrown back. The arms should hang straight at the side but free from all stiffness.

The lower limbs must also have the aspect of ease, firmness, and gracefulness. The feet must never be parallel, never too close to each other, never crossing each other. They should be a little apart, one foot in advance of the other and forming an angle with it. As the body should always, more or less, rest on one limb, that limb should be firm and straight, and the other slightly bent. Both for the comfort of the speaker and for appearance an occasional change of attitude in the limbs is necessary.

Action. The management of the hand, arm, head, and eye forms a leading element in graceful and expressive action.

The Hand. The action of the hand centres in the wrist. The turning of the wrist gives emphasis to feeling ; the positions of the hand and fingers indicate forms of thought. The palm turned upward, with the fingers slightly separated, is the **natural** mode of address and appeal.

The Supine Hand. It is not entirely supine ; it slopes from the thumb and is well opened. It gives greater force than the natural hand, but is applied to the same purposes. It also is the form used to express determination, demand, concession, and humility.

To such usurpation I will *never* submit.

I humbly *confess* my fault.

The Prone Hand. This is the reverse of the *natural*. The supine hand expresses naked truth ; the *prone* expresses the emotion of scorn or gravity. It buries the dead ; it marks

solemnity ; it exacts silence ; it conceals ; it puts down and destroys :—

I scorn the mean insinuation.

His terror keeps the world in awe.

Justice cries forbear !

Something of sadness marked the spot.

Down tempting fiend !

They shall be punished with everlasting destruction.

The Vertical Hand. The hand is open, uplifted, at an angle with the wrist, and the book is turned to the speaker. It expresses repulsion, aversion, deprecation, abhorrence, and similar feelings :—

Back to thy punishment, false fugitive !

Murder most foul as in the best it is ;

But this MOST FOUL, strange, and unnatural.

Avert thy sore displeasure.

Whence and WHY ART THOU, execrable shape !

Closed or Clenched Hand expresses strong passion, defiance, desperate resolve :—

Let us do or DIE !

I'll have my BOND : I will not hear thee speak.

Clasped Hands. Used in prayer.

These are the most common actions of the hand and constitute a language of powerful expression. In commencing the action the arm generally is moved slightly in the opposite direction of the one to which it is advanced, and in finishing the hand and arm relax and fall easily to the first position of rest. The emphatic action is given on the emphatic word (indicated above by italics and capitals), and the emphasis is terminated by a curving of the wrist and the descent of the arm.

The Arm. All its actions centre in and commence from the shoulder. Jerky and angular motions must be avoided. Graceful action is made in curves. Full extension, ease, and freedom must mark its motion in harmony with the actions of

the hand, and vehemence of action must be in harmony and keeping with the passion to be expressed.

There are three leading forms of gesture for the arm:—*Gestures of Place*, of *Imitation*, and of *Emphasis*. The first answers the question, *Where?* the second, *How?* and the third, *How much?*

Place. The eye momentarily glances in the direction of the real or imaginary object, and the hand and arm are extended in the same direction. When the action is strong the upper part of the body is slightly turned with the arm. The speaker or reader must, however, turn again immediately to the listener, who must always be the centre and returning point of attraction. The index finger will serve best to point out a small or a near object; when large and distant, the extended hand; and the sweep of both hands will best illustrate the boundless, as the ocean, or the universe.

Time is conceived of under the images of space. *Present* is in front and near; *Absent* is off at one side; *Past* is behind; the *Distant past* is high and far in the rear. The *Future* is high and far in the front.

Spiritual conceptions are expressed by types, symbols, &c., derived from the material world. The primary meaning of the leading word is an index to the action. *Obedience* is *giving ear*—bending, as it were, to listen; *rectitude* is adherence to a straight line—the hand moving right onwards; *error* is a wandering—the hand waving and circling to picture the idea; *transgression* is over-stepping; *heaven*, heave-en, or that which is heaved high; arm and hand extended laterally and upwards, high; *hell* is a covered pit,—arm and hand extended earthward, hand prone; *sublimity* is height,—one or both hands ascending oblique, hand supine; *hope* is a reaching forth; *faith* is a tie; *humility* is nearness to the ground.*

* Abbreviated from an excellent Paper on Gesticulation by H. B. Sprague.

Illustrative or Imitative Gestures. These describe *how*, or the manner in which action appears. Three distinct gestures are suggested by the following lines :—

*Flashed all their sabres bare,
Flashed as they turn'd in air,
Sabring the gunners there.*

If by the first line is meant that the sabres were that moment drawn, the action must be imitative ; in the second line the arm waves high, with the imaginary sabre, in curved motions ; while in the third line the action of men on horseback cutting down the enemy is imitated.

Emphatic Gesture is simply the application of force to any other gesture. It is the expression of a dominant feeling which, for the moment failing in words, finds relief in the appropriate action of the body, the movement of the head, the glance of the eye, the sweep or dash of the arm, the blow of the fist, or the stamp of the foot. If any of these actions are the impromptu outburst of the emotion, they become emphatic. They are not premeditated ; they are impulsive, and, when natural and graceful, are as expressive as speech.

Caution. In all gesticulations avoid excess and exaggeration. The best orators and actors are never profuse in gesticulation. They suggest rather than picture, and by this economy of action excite and delight the imagination of the hearer or spectator, by making it a sharer in the scene. The counsel of Hamlet is the best to follow : “ In the very torrent, tempest, and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. . . . Oh, it offends me to the very soul to see a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings.”

XI.

RHETORICAL FIGURES.

The Simile is a simple and express comparison.

Human greatness is short and transitory, as the odor of incense in the fire.

The Metaphor is a comparison implied in the language used (*Bain*); or a transference of the relation between one set of objects to another for explanation (*Abbott*).

The wish is father to the thought.

His eye was morning's brightest ray.

Simile *compressed* into a metaphor. *Simile*: As the plough turns up the land, so the ship sails on the sea. *Metaphor*: The ship ploughs the sea. The metaphor is *expanded* into the simile.

Personification is the figure by which we ascribe intelligence and personality to unintelligent beings or abstract qualities.

Youth at the prow and pleasure at the helm.

Metonymy is a change of names founded on some relation like that of cause and effect, container and thing contained, sign and thing signified; *e.g.*, the crown or sceptre for royalty; red tape for routine of office.

They smote the city, *i.e.*, the people.

Synecdoche is the naming of the whole for a part, or of a part for the whole.

Now the year (*i.e.* summer) is beautiful.

Give us this day our daily bread.

Apostrophe is a turning from the regular course to address some absent or imaginary object.

Death is swallowed up in victory.

O death! where is thy sting! O grave, where is thy victory?

Vision is allied to the apostrophe; it brings the absent before the mind with the force of reality:—

I see the dagger crest of Mar,
I see the Moray's silver star,
Wave o'er the cloud of Saxon war,
That up the lake comes winding far !

—*Scott.*

See also “Lochiel's Warning.”

Antithesis is a placing of things in contrast.

By persuading others we convince ourselves.

Thus am I doubly arm'd. My death and life,
My bane and antidote are both before me.

EXPLANATION OF MARKS.

- | Brief pause.
- || Longer pause.
- (') Rising inflection.
- (') Falling inflection.
- Dash over the word for monotone.
- ⤿ Falling circumflex, *i.e.*, the voice rises and then without a break descends.
- ⤿ Rising circumflex, opposite of the above.
- ⤿ Voice full force in the beginning, and diminishing as it ends.
- < Opposite of the above.
- <⤿ The above two combined, *i.e.*, *crescendo* and *diminuendo*

Italics indicate emphasis on the quotations and selections.

Small capitals indicate stronger emphasis.

Heavy-faced or black type, strongest emphasis.



SPECIMEN EXERCISES.

The following selections in poetry and prose are elaborately marked as elocutionary exercises, the marking being in strict accordance with the principles laid down in the "Introduction." They are intended to serve as examples of methods which may be applied by the teacher to an indefinite extent. To each lesson in the book which requires them, hints for reading have been appended, but in a less elaborate form :

BRUTUS AND CASSIUS.

[INTRODUCTION.—The following scene from Shakespeare's "Julius Cæsar" is given with marks and notes as an example of dramatic reading. The reader must realize for himself, and must become in every sense the characters to be represented. Their nature, motives, feelings, and every change of passion must be studied and conceived in order to give a truthful representation of the persons introduced. It must be remembered that the two characters are Romans, soldiers, and statesmen of the highest social rank. Hence there is a dignity, characteristic of the race to which they belonged and of their commanding position, to be sustained. Even in the fiercest bursts of passion, to which both in turn give way, these high characteristics must never be forgotten ; and to these the advice of *Hamlet* is especially applicable. The reader "in the very torrent, tempest, and whirlwind of passion, must acquire and beget a temperance that may give it smoothness," that is, in this instance, dignity. This counsel applies especially to the impersonation of the part of *Cassius*. *Brutus* is calm and stoical, occasionally excited, but always sustaining the Roman dignity and command of temper. But *Cassius* is of irritable nature at all times, and is conscious of having done wrong, "accepted bribes," and protected others as corrupt as himself. The taunts and just accusations of *Brutus* madden him. But even *Cassius* must be represented as a Roman and a man of high position. These are studies of great advantage to the reader, and that he may thoroughly conceive the whole of the circumstances he should read this great tragedy of Shakespeare before he attempts to personate the characters.]

Cassius. 'That you have *wrong'd* me' | doth appear in this':
 You have condemn'd and noted Lucius Pella',
 For taking *bribes*' here | of the Sardians';
 Wherein my *letters*', praying on his side',
 Because I *knew* the man || were *slighted*' off'.

Brutus. 'You *wrong'd* yourself | to **write**' | in such a case.

Cassius. In such a time as *this*' | it is not *meet*'
 That every | *nice*' offence' | should bear his comment'.

Brutus. Let me tell' you', Cassius', you, yourself' |
 Are much condemn'd | to have an *itching*' palm';
 To sell and mart | your offices | for gold' |
 To undeservers'.

Cassius. I an *itching*' palm' !³
 You know that you are *Brutus*' that speak this',
 Or, by the gods',⁴ this speech | were else your *last*'.⁵

Brutus. The *name*' of Ca'ssius' | honours this corruption,
 And **chastisement**' | doth therefore hide his head'.⁶

Cassius. CHAS | TISEMENT' !⁷

Brutus. ⁸Remember *March*, the *Ides* of March remember !
 Did not great Julius *bleed*' | for *justice*' sake' ?
 What *villain*' touch'd his body, that did *stab*', |
 And not for *justice*' ? *What*, shall one of *us*',
 That struck the foremost man | of all this world',
 But for *supporting*' robbers', shall we now
Contaminate' our fingers | with base **bribes**',
 And sell the mighty' space of our large honours'
 For so much **trash**' | as may be grasped *thus*' ?⁹
 I had rather be a **dog**', and bay the moon'
 Than *such*' a **Roman**'.

1 Cassius delivers this speech angrily, as if unjustly used.

2 Brutus replies in a calm and rebuking tone.

3 Spoken with passionate force—the inflection running up fully four notes on “palm.”

4 Eyes and right hand upwards with threatening gesture.

5 This threat is hurled at Brutus with fierce energy.

6 This sentence must be uttered with calm scorn—slowly and contemptuously.

7 An expression of amazement and anger, the word runs up to a high inflection.

8 Brutus gives way now to a dignified burst of anger, passing for a moment into cutting contempt from “contaminate” to “thus.”

9 Action as if grasping the “trash,” but again returning to indignant scorn on the next line.

Cassius.

Brutus, *bay' not me'*;

I'll not *endure'* it: you forget yourself,
To hedge *me'* in'; I am a *soldier'*, I',
Older in practice', *abler* than yourself |
To make conditions.

Brutus.

¹⁰ Go to'; you are *not'*, Cassius'.

Cassius. I am'.

Brutus. I say you are *not'*.

Cassius. Urge me no *more'*, I shall *forget* myself;

Have mind upon your *health'*, *tempt* me no *further'*.

Brutus. ¹¹ *Away'*, slight man'

Cassius. ¹² Is't possible'?

Brutus.

¹³ Hear' me', for I *will' speak'*.

Must I give way' and room' | to *your'* rash choler'?
Shall I be frightened' || when a *madman'* stares'?

Cassius. ¹⁴ O ye *gods*, ye *gods*! Must I endure' all *this'*?

Brutus. ¹⁵ All' *this'*? Ay, *more'*; *fret* | till your proud heart *break*;
Go, show your *slaves'* | how choleric you are',
And make your *bondmen'* tremble. Must I budge'?
Must I observe *you'*? Must I stand and crouch
Under *your* | *testy* humour? By the gods
You shall digest | the venom of your spleen',
Though it do *split'* you! for, from this day forth',
I'll *use'* you | for my *mirth'*, yea, for my *laughter*,
When you are waspish'.

Cassius. Is it come to *this'*?

Brutus. ¹⁶ You say, you are a *better' soldier'*:

Let it appear so; make your vaunting true,
And it shall please me well: For mine own part',
I shall be glad' to learn' of noble' men'.

¹⁰ to ¹¹ The manner of Brutus is calm and contemptuous, and that of Cassius quick in reply and irritable.

¹² Not loud, but as if spoken to himself with extreme amazement.

¹³ Here Brutus forgets himself and gives way to indignant contempt for Cassius.

¹⁴ Loud anger.

¹⁵ Brutus is still under the influence of anger, as in ¹³, and asks the questions, "Must I budge?" &c., with an inflection that almost runs through an octave.

¹⁶ Brutus now resumes his stoical dignity, but utters this speech with ironical bitterness which the inflections well express.

Cassius. You wrong me *every way*; you *wrong* me, Brutus;
I said an *elder*' soldier, | not a *better*':
Did I say better'? ¹⁷

Brutus. If you did' | I care not'. ¹⁸

Cassius. When *Cæsar*' lived, *he* durst not thus have moved me'.

Brutus. *Peace*', peace'! you durst not so have *tempted*' him'.

Cassius. I *durst*' not'!

Brutus. No.

Cassius. What', durst not *tempt*' him'?

Brutus. For your *life*' you durst not.

Cassius. Do not presume too much upon my love';
I *may* do that' | I shall be sorry' for'.

Brutus. ¹⁹You *have*' | done that | you should be *sorry*' for'.
There is no terror', *Cassius*', in your threats';
For I am arm'd so *strong*' | in honesty',
That they pass by me' | as the idle *wind*',
Which I *respect*' not'. I did send to you
For certain sums of *gold*', which you denied me';—
²⁰For *I* can raise no' money' by vile' means':
By heaven', I had rather coin my *heart*',
And drop my *blood*' | for drachmas, than to wring
From the hard' hands' of peasants' | their *vile trash*' |
By *any*' *indirection*'; I did send |
To you for *gold*' | to pay my *legions*',
²¹Which you *denied*' me'; was that' done' like' *Cassius*'?
Should *I* have answered *Caius*' *Cassius*' so'?
²²When *Marcus*' *Brutus*' | grows | so *covetous*' |
To lock such *rascal* counters' | from his friends',
²³Be *ready*', *gods*', with all your *thunderbolts*,
DASH him | to *pieces*'!

¹⁷ The falling inflection on "better" indicates the assurance in Cassius' mind that the answer will be "no."

¹⁸ Extreme indifference.

¹⁹ Brutus in this speech assumes the dignity of just anger.

²⁰ Suggesting by the emphasis on "I" and the inflections, "as *you*' can'."

²¹ This sentence must be delivered slowly and rebukingly. The two opposite inflections on the two questions express (1) an appeal, and (2) a rebuke.

^{22, 23} This passage is delivered with great and indignant force, the hands upraised on the invocation to the gods, and the passion reaching its climax on the last line.

Cassius. ²⁴I denied you' | not'.

Brutus. You did.

Cassius. I did not': he was but a fool'
That brought my answer | back'. Brutus hath riv'd
my heart:

A friend | shall bear a friend's infirmities',
But Brutus makes mine' | greater' than they are'.

Brutus. I do not', till you pra'ctise' them | on me'.

Cassius. You love' me | not'.

Brutus. I do not like your faults.

Cassius. A friendly' eye' | could never see' | such faults'.

Brutus. A flatterer's' would not' | though they do appear' |
As huge' | as high Olympus'.

Cassius. Come, Antony, and young Octavius', | come',
Revenge yourselves | alone' on Cassius',—
For Cassius | is *awearied* | of the world';
Hated' | by one he loves'; brav'd' | by his brother';
Check'd' | like a *bondman*'; all his faults | observ'd'
Set | in a note-book', learn'd', and conn'd by rote',
To cast into my *teeth*. O, I could weep' |
My *spirit*' | from mine-eyes'!—²⁵There is my *dagger*',
And here | my naked-breast'; within, a *heart*'
Dearer | than *Plutus*' mine', richer' | than gold';
If | that thou be'st' | a *Ro'man*', take it forth';
I, that denied thee *gold*', will give my heart':
Strike || as thou didst at *Cæsar*'; for-I-know,
When thou didst hate *him*' | *WORST*', thou lov'dst *him*
better'

Than ever thou lov'dst *Cassius*'.

Brutus. ²⁶*Sheath*' your dagger':

Be angry | when you will', it shall have scope';
Do' | what you will', *dishonour* | shall be | *humor*'.

²⁴ Sulky and injured air, as if conscious of his meanness but not candid enough to confess it.

²⁵ Cassius delivers the beginning of this speech in a complaining, fretful tone. The action of offering the dagger accompanies the words, and petulant anger marks the remainder of the speech.

²⁶ Calmness and suppressed contempt mark the manner of Brutus in this part.

O Cassius, | you are yoked | with-a-lamb' |
 That carries anger' | ²⁷as the *flint*' | bears fire ;
 Who, much enforced', | shows a hasty spark',
 And straight is cold again.

Cassius. Hath Cassius liv'd' |
 To be but mirth' and laughter' | to his Brutus',
 When grief, and blood ill-temper'd, vexeth him' ?

Brutus. When I spoke *that*', I was ill-temper'd too'.

Cassius. Do you confess *so' much*' ? Give me your hand'.

Brutus. And my *heart*' too.

Cassius. O, Brutus !—

Brutus. ²⁸What's the matter' ?

Cassius. Have you not love enough to *bear* with me,
 When that rash humor | which my mother gave me,
 Makes me forgetful' ?

Brutus. Yes', Cassius'; and, from henceforth',
 When you are over-earnest' with your Brutus',
 He'll think | your *mother*' *chides*', and *leave*' you | *so*'.

²⁷ The simile must be read faster than the literal part because from its nature it illustrates swiftness of action.

²⁸ This question by mere rule would demand the falling inflection. But the speaker is not always bound by rigorous rules. The nature of the expression is the best guide, and in the above instance the question of Brutus is an exclamation of affected surprise rather than a serious enquiry ; hence the appropriateness of a rising inflection.



THE HUNCHBACK AND HIS DAUGHTER.

[INTRODUCTION.—The following scene from the “Hunchback,” by James Sheridan Knowles, presents another form of dramatic poetry. *Master Walter*, the *Hunchback*, is the father of *Julia*; but for certain reasons she has been kept in ignorance of the relationship. *Julia* had been betrothed with the consent of her guardian, the *Hunchback*, to *Sir Thomas Clifford*; but a quarrel estranged and separated the lovers. In the rashness of anger *Julia* accepts the offer of another suitor, and then repents. In the selected extract she appeals to the *Hunchback* to aid her in escaping the approaching nuptials. In the commencement of the scene the passion of *Julia* is vehement and overwhelming, and rises to its height in the words, “Do it!”; and the expression has become famous, as the “Hereafter” of *Lady Macbeth*, in dramatic elocution. She then breaks down under the weight of her misery, and passes from anger to repentance and tears.]

Julia. ¹The hour's at hand that brings my bridegroom home!
 No relative to aid me! friend to counsel me!
 He that should guard me is mine enemy!
 Constrains me to abide the fatal die,
 My rashness, not my reason cast!
 What's to be done?
 Stand at the altar in an hour from this!
 An hour thence seated at his board—a wife!
 Thence!—frenzy's in the thought! What's to be done?

Enter MASTER WALTER.

Walter. ²(*Aside*) What! run the waves so high? Not ready yet!
 Your lord | will soon be here! The guests collect.

Julia. ³Show me some way to 'scape these nuptials!
 Some opening | for avoidance or escape,—

¹ *Julia* begins in low, tremulous tones; but at the words “What's to be done,” her despair becomes more passionate and louder in its utterance. “Thence” is a question, as if she said, “Thence into what misery?”

² *Master Walter* hears her, unperceived. He addresses her calmly and with apparent indifference, giving, however, an ironical expression to “lord.”

³ Vehement passion marks the action and speeches of *Julia* until she reaches the emphatic “Do it.” “Listen to me and heed me” is spoken with imperative energy. The reader must be careful that this excess of passion does not become extravagant. It must never pass into rant, but be marked by a dignity which commands respect and excites sympathy.

Or to thy charge I'll lay a broken heart !
Or else a mind distraught !

Walter. What's *this* ?

Julia. The strait
I'm fallen into, my patience cannot bear !
It frights my reason—warps my sense of virtue,
Religion ! changes me into a thing,
I look at with abhorring !

Walter. Listen to me.

Julia. Listen to ME, and heed me ! If this contract
Thou hold'st me to—abide thou the result !
Answer to heaven for what I suffer !—*act* !
Prepare thyself for such calamity
To fall on me, and those whose evil stars
Have link'd them with me', as no past mishap,
However rare, and marvellously sad,
Can *parallel* ! Lay thy account to live
A smileless life, die an unpitied death—
Abhorr'd, abandon'd of thy kind,—as one
Who had the guarding of a young maid's peace,—
Look'd on, and saw her rashly peril it ;
And when she saw her danger, and confess'd
Her fault, compell'd her to complete her ruin !

Walter. ⁴Hast done' ?

Julia. ⁵Another moment, and I have.
Be warn'd ! *Beware* | how you abandon me
To myself ! I'm young, rash, inexperience'd ! *tempted*
By most insufferable *misery* !
Bold, desperate, and reckless ! Thou hast age,
Experience, wisdom, and collectedness,—
Power, freedom,—everything that *I* have *not*,
Yet want, as none e'er wanted ! Thou canst *save* me,
Thou *ought'st* ! thou *MUST* ! I tell thee at his feet
I'll fall a *corse*—ere be his wedded bride !

⁴ Master Walter asks this question twice ; the first time being a simple enquiry, it has a rising inflection ; but the second time it becomes a command, and the falling inflection is more natural. In both instances his bearing is calm and free from anger.

⁵ This speech is worthy of careful study. It is passion, but not boisterous rage. A lofty and commanding determination, pervaded by an expression of "insufferable misery," must mark its delivery.

So choose | betwixt my *rescue* and my *grave* ;—
 And quickly too ! The hour of sacrifice
 Is near ! Anon | the immolating priest
 Will summon me ! Devise some speedy means
 To cheat the altar of its victim. **Do it !**
 Nor leave the task to me !

Walter.

Hast done' ?

Julia.

I have.

Walter. Then list to *me*—and silently', if not
 With patience.—(*brings chairs for himself and her.*)
⁶How I watch'd thee from thy childhood,
 I'll not recall to thee. Thy father's wisdom—
 Whose humble instrument I was—directed
 Your nonage should be pass'd in privacy,
 From your apt mind that far outstripp'd your years,
 Fearing the taint of an infected world ;—
 For, in the rich grounds, weeds once taking root,
 Grow strong as flowers. He might be right or wrong !
 I thought him right ; and therefore did his bidding.
 Most certainly he lov'd you—*so did I* ;
 Ay ! well as I had been *myself* | your father !

(*His hand is resting upon his knee ; JULIA attempts to take it—he withdraws it—looks at her—she hangs her head.*)

Well, you may take my **hand** ! I need not say
 How fast you grew in knowledge, and in goodness,—
 That hope could scarce enjoy its golden dreams
 So soon fulfilment realized them all !
 Enough. You came to womanhood. Your heart,
 Pure as the leaf of the consummate bud,
 That's new unfolded by the smiling sun,
 And ne'er knew blight nor canker !

(*JULIA attempts to place her other hand upon his shoulder—he leans from her—looks at her—she hangs her head again.*)

⁶ The speeches of Master Walter from this point are given with dignity and authority, but with parental sympathy for Julia. The reader must remember that the Hunchback is the father speaking to his daughter, and that rebuke must be tempered by parental love and tenderness. Julia is also now entirely subdued and repentant, and the reading must be consistent and in harmony with this change in her feelings.

When a good woman
 Is fitly mated, she grows doubly good,
 How good soe'er before ! I found the man
 I thought a match for thee ; and, soon as found,
 Proposed him to thee. 'Twas your father's will,
 Occasion offering, you should be married
 Soon as you reached to womanhood—you liked
 My choice—accepted him. We came to town ;
 Where, by important matter summoned thence,
 I left you an affianced bride.

Julia. You did,
 You did ! (*leans her head upon her hand and weeps.*)

Walter. Nay, check thy tears ! Let judgment' now',
 Not passion', be awake'. On my return,
 I found thee—what ? I'll not describe the thing
 I found thee then ! I'll not describe my pangs
 To see thee such a thing !

Julia. (*falling on her knees*) O pardon me !
 Forgive me ! *pity* me !

Walter. Resume thy seat. (*raises her*)
 I *pity* thee' ; perhaps not *thee'* alone
 It fits me sue for pardon

Julia. Me alone !
 None other !

Walter. But to vindicate myself,
 I name thy lover's stern desertion of thee.
 What wast thou then with wounded pride ? A thing
 To leap into a torrent ! throw itself
 From a precipice ! rush into a fire ! I saw
 Thy madness—knew to thwart it were to chafe it—
 And humour'd it to take that course, I thought,
 Adopted, least 'twould rue !

Julia. 'Twas wisely done.

Walter. At least 'twas for the best !

Julia. To blame thee for it,
 Was adding shame to shame ! But, dear Master
 Walter,
 Is there no way to escape these nuptials ?

Walter. Know'st not

What with these nuptials comes? Hast thou forgot?

Julia. What?

Walter. Nothing!—I did tell thee of a thing.

Julia. What was it?

Walter. To forget it was a fault!

Look back and think.

Julia. (*trying to recollect*) I can't remember it.

Walter. (*aside*) Fathers, make straws your children! Nature's
nothing!

Blood nothing! So; you have forgot

You have a *father*, and are here to meet him!

Julia. I'll not deny it.

Walter. You should *blush* for't.

Julia. No!

No! no: hear, Master Walter! what's a father

That you've not been to me? Nay, turn not from me,

For at the name | a holy awe I own,

That now almost inclines my knee to earth!

But thou to me, except a father's *name*,

Hast *all the father been*: the care—the love—

The guidance—the protection of a father.

Canst wonder, then, if like *thy child* I feel,—

And feeling so, that father's claim *forget*

Whom ne'er I knew, save by the *name* of one?

Oh, turn to me, and do not chide me! or

If thou wilt *chide*, chide *on*! but turn to me!

Walter. (*struggling with emotion*) My Julia!

Julia. Now, dear Master Walter, hear me!

Is there no way to 'scape these nuptials?

Walter. Julia,

A promise made admits not of release,

Save by consent or forfeiture of those

Who hold it—so it should be pondered well

Before we let it go. Ere man should say

I broke the word I had the power to keep',

I'd lose the life I had the power to part with!

Remember, Julia, thou and I to-day

Must to thy father of thy training render

A strict account. While honour's left to us',
 We have *something*'—nothing, having *all*' | *but that*'.
 Now for thy last act of obedience, Julia !
 Present thyself before thy bridegroom ! (*she assents,*
holding forth her hand, which he takes) Good !
 My Julia's now herself ! Show him thy *heart*',
 And to his *honour*' | leave't to set thee free'
 Or hold thee bound'. *Thy father will be by !*⁷

CHARACTER OF NAPOLEON BONAPARTE.

[INTRODUCTION. —Mr. Phillips was a celebrated Irish barrister—born in 1787 ; died about 1850. He wrote the “ Life and Oratory of Curran ; ” and at the time of his death filled the post of a Commissioner of Insolvent Debtors.]

1. He is fallen ! We may now pause before that splendid prodigy, which towered amongst us like some ancient ruin, whose frown terrified the glance its magnificence attracted.

2. Grand, gloomy, and peculiar, he sat upon the throne, a sceptred hermit', wrapped in the solitude of his own originality. A mind bold', independent', and decisive'—a will | despotic in its dictates', — an energy that distanced expedition, and a conscience' | pliable to every touch of interest', marked the outline of this extraordinary character'—the *most* extraordinary, perhaps, that, in the annals of the world', ever rose', or reigned', or fell'.

3. Flung | into life | in the midst of a Revolution' | that quickened every energy | of a people | who acknowledged no superior', he commenced his course | a stranger by birth', and a scholar by charity. With no friend but his sword, and no fortune but his talents, he rushed into the lists where rank and genius had arrayed themselves ; and competition fled from him | as from the glance of destiny. He knew no motive but interest'—he acknow-

⁷ This last announcement is given deliberately and emphatically, with suppressed emotion and deep meaning. He, Master Walter, will be by.

ledged no criterion | but success'—he worshipped no God but ambition'; and with an Eastern devotion', he knelt at the altar of his idolatry. Subsidiary to this, there was no creed that he did not profess', there was no opinion that he did not promulgate': in the hope of a dynasty | he upheld the crescent; for the sake of a divorce, he bowed before the Cross; the orphan of St. Louis, he became the adopted child of the republic; and with a parricidal ingratitude, on the ruins of both the crown and the tribune, he reared the throne of his despotism. A professed Catholic, he imprisoned the Pope; a pretended patriot', he impoverished the country; and under the name of Brutus', he grasped without remorse', and wore without shame' | the diadem of the Cæsars!

4. Through this pantomime of his policy, fortune played the clown to his caprices. At his touch, crowns crumbled', beggars reigned', systems vanished', the wildest theories took the colour of his whims'; and all that was venerable, and all that was novel, changed places with the rapidity of a drama. Even apparent defeat assumed the appearance of victory—his flight from Egypt confirmed his destiny—ruin itself only elevated him' to empire. But, if his fortune was great, his genius was transcendent; decision flashed upon his counsels; and it was the same to decide and to perform. To inferior intellects, his combinations appeared perfectly impossible, his plans perfectly impracticable; but, in his hands, simplicity marked their development, and success vindicated their adoption. His person partook of the character of his mind; if the one never yielded in the cabinet, the other never bent in the field. Nature had no obstacles that he did not surmount, space no opposition that he did not spurn;—and whether amid Alpine rocks', Arabian sands', or polar snows', he seemed proof against peril, and empowered with ubiquity. The whole continent of Europe trembled at beholding the audacity of his designs and the miracle of their execution. Scepticism | bowed to the prodigies of his performance; romance | assumed the air of history; nor was there aught too incredible for belief, or too fanciful for expectation, when the world saw a subaltern of Corsica | waving his imperial flag | over her most ancient capitals. All the visions of antiquity | became common-places in his contemplation: kings were his people | nations were

his outposts; and he disposed of courts', and crowns', and camps', and churches', and cabinets', as if they were the titular dignitaries of the chess-board.

5. Amid all these changes, he stood immutable as adamant. It mattered little whether in the field, or the drawing-room—with the mob or the levee—wearing the Jacobin bonnet or the iron crown—banishing a Braganza, or espousing a Hapsburg—dictating peace on a raft to the Czar of Russia, or contemplating defeat at the gallows of Leipsic—he was still the same military despot.

6. Cradled in the field, he was to the last hour the darling of the army; and whether in the camp or the cabinet | he never forsook a friend, or forgot a favour. Of all his soldiers, not one abandoned him till affection was useless; and their first stipulation was for the safety of their favourite. They well knew that, if he was lavish of *them* he was prod gal of *himself*; and that if he exposed them to *peril* he repaid them with *plunder*. For the soldier, he subsidized every people: to the *people*, he made even pride pay *tribute*. The victorious veteran glittered with his gains; and the capital, gorgeous with the spoils of art, became the miniature metropolis of the universe. In this wonderful combination, his affectation of literature must not be omitted. The *gaoler* of the press', he affected the *patronage* of letters: the proscriber of books, he encouraged philosophy: the persecutor of authors, and the murderer of printers, he yet pretended to the patronage of learning: the assassin of Palm, the silencer of De Staël, and the denouncer of Kotzebue, he was the friend of David, the benefactor of De Lille, and sent his academic prize to the philosopher of England. Such a medley of contradictions, and at the same time such an individual consistency, were never united in the same character. A royalist', a republican', and an emperor'—a Mahometan', a Catholic', and a patron of the synagogue'—a traitor' and a tyrant'—a Christian' and an Infidel'—he was, through all his vicissitudes, the same stern, impatient, inflexible original—the same mysterious, incomprehensible self—the man without a model', and without a shadow'. His fall, like his life, baffled all speculation. In short, his whole history was like a dream to the world; and no man can tell how or why he was awakened from the reverie.

7. *Kings* may learn from him that their safest study, as well as their noblest, is the interest of the people: the *people* are taught by him that there is no despotism however stupendous, against which they have not a resource; and to those who would rise upon the ruins of both, he is a living lesson, that, if ambition can raise them from the *lowest* station, it can also *prostrate* them from the *highest*.

—Charles Phillips.

Oratorical selections of the above kind require the best qualities of voice, the pure, and frequently the orotund (Sec. VII., par. 34). The reader will also find that in the above, and all compositions marked by lofty and stately eloquence, there is a rhythm which gives the speech the melody of poetry. By an observance of the rules of pausing (Sec. IV., par. 13), with due attention to the time, by combining unimportant words, reading them more rapidly, and lengthening the time of the emphatic words or giving them superior force, the rhythm may be marked and sustained. The arrangement of the first paragraph is an example of this combination: "He-is-fallen! We-may-now pause | before-that-splendid-prodigy | which-towered-amongst us | like-some-ancient-ruin, whose-frown | terrified-the glance | its-magnificence | attracted." The speech abounds in antithetical figures, and the force of the contrasts must be brought out by emphasis and contrary inflection on the antithetical words.

In paragraph 2 the reader will see an application of the rules of inflection which is not a violation if skilfully executed. In the sentence beginning, "A mind bold," &c., each logical subject ends with a falling inflection, excepting the last, "interest," which has a rising inflection. This modification of the rule gives a certain force and distinction to each subject as if it alone were the object of thought; but in the delivery the reader must be careful that he does not "drop the voice;" the pitch must be sustained on "decisive," "dictates," and "expedition," as high as on any preceding word; it only *slides* down on these words. In paragraph 6 a similar modification is made. When groups of subjects are brought together each one, excepting the penultimate, takes a falling inflection; as, "a royalist', a republican', and an emperor';" but the last of the group requires the rising inflection on the last word to explain the dependence, therefore the preceding subject, "Christian," takes a falling inflection. Such modifications are not absolutely necessary; but they give a pleasing variety to the reading, and are observed in the highest forms of elocution. Other passages are marked on the same principle, and some are left unmarked to exercise the taste and judgment of the reader.

In paragraphs 6 and 7 contrasted terms are marked for emphasis in italics, but as every paragraph contains similar contrasts the judgment of the reader is again to be exercised in this department.

MRS. MALAPROP.

[INTRODUCTION.—The following scene is taken from Sheridan's comedy of "The Rivals." The characters introduced are *Sir Anthony Absolute*, *Mrs. Malaprop*, and her niece *Lydia Languish*, a young lady of fortune. *Sir Anthony* has a son, *Captain Absolute*, an officer in the army; and *Sir Anthony* and *Mrs. Malaprop* have agreed that *Lydia* shall marry *Captain Absolute*. But the two young people have already met, *Captain Absolute* having introduced himself to *Lydia* under the feigned name of *Ensign Beverley*, and they have fallen in love with each other. As the lovers are ignorant of the intentions of their relatives the contrivances and perplexities which attend their efforts to conceal their mutual wishes, and to evade the union they most desire contribute largely to the humor of the play. *Sir Anthony* is a high tempered but generous and liberal old gentleman, whose character is in keeping with his name. When the possibility of objection by his son to the marriage is suggested to him by *Mrs. Malaprop* he replies: "Objection!—let him object if he dare!—No, no *Mrs. Malaprop*, Jack knows that the least demur puts me in a frenzy directly. My process was always very simple—in their younger days. 'Twas, 'Jack, do this';—if he demurred, I knocked him down—and if he grumbled at that, I always sent him out of the room." The scene in which *Sir Anthony* first proposes the marriage to *Jack* is rich in its humor, because *Jack* is affianced to the very lady whom his father has selected for his wife, but does not know who she really is. *Mrs. Malaprop* is distinguished for her "select words most ingeniously misapplied without being mispronounced." Hence her name. She has moved in the best society, where she has heard the best language without understanding it, and thinks that a long word correctly used in one case is equally appropriate in another; as her ear is quicker to catch a fine sounding word than her mind is to apply it properly she contributes largely to the humor of the scenes by her *mal-a-propos* habits of speech. *Mrs. Malaprop*, while 'blaming her niece for "wanting to lavish herself on a fellow not worth a shilling," falls in love with "a tall Irish baronet," *Sir Lucius O'Trigger*, and carries on a kind of correspondence with him under the feigned name of *Delia*; and *Sir Lucius*, deceived by *Lydia's* maid, believes that *Lydia* is the writer. The following is one of the "billets doux" which the love-stricken *Mrs. Malaprop* sends to the deluded *Sir Lucius*—

"Sir,—There is often a sudden incentive impulse in love, that has a greater induction than years of domestic combination : such was the commotion I felt at the first superfluous view of Sir Lucius O'Trigger.—Female punctuation forbids me to say more ; yet let me add that it will give me joy infallible to find *Sir Lucius* worthy the last criterion of my affections.—*DELIA.*" *Sir Lucius* observes " that she is a great mistress of language ;—though she is rather an arbitrary writer,—for here are a great many poor words pressed into the service of this note that would get their *habeas corpus* from any court in Christendom." Read *Mrs. Malaprop's* parts with an air of superior dignity and self-conceit, giving special emphasis to the *mal-a-propos* words both as evidence of assumed knowledge and for the humor of the blunders. *Sir Anthony* is roughly courteous, conscious of the pretensions of *Mrs. Malaprop*, yet willing to treat her as a lady.]

Mrs. Mal. There, Sir Anthony, there sits the deliberate *simpleton*¹ who wants to disgrace her family, and *lavish* herself on a fellow not worth a *shilling*.²

Lydia. Madam, I thought you once——

Mrs. Mal. ³You thought, miss ! I don't know any business you have to think at *all*—thought does not become a young woman.⁴ But the point we would request of you is, that you will promise to *forget* this fellow—to *illiterate* him, I say, quite from your memory.

Lydia. ⁵Ah, madam ! our memories are independent of our wills. It is not so easy to forget.

Mrs. Mal. ⁶But I say it is, miss ; there is nothing on earth so easy as to forget, if a person chooses to set about it. I'm sure I have as much forgot your poor dear uncle as if he had *never existed*—and I thought it my duty so to do ; and let me tell you, Lydia, these violent memories don't *become* a young woman.

¹ Ascertain from an inspection of the text what *Mrs. Malaprop* intends to say each time she uses a wrong word.

² See the reference in the introduction to her endeavor to capture *Sir Lucius* who is in the same state as regards wealth.

³ Read this with an air of great superiority and very deliberately.

⁴ Occasionally *Mrs. Malaprop* succeeds in saying what she does mean, and this sentiment affords a glimpse of her real character.

⁵ Read *Lydia's* answer very gently but with feeling, as she is thinking of her *Beverley*, and give chief emphasis to "memories," "independent," "wills," and "easy."

⁶ This is a very characteristic speech of *Mrs. Malaprop*. While she is trying to prove the superiority of her mind in bearing trials she is really betraying her utter heartless-

Sir Anth. ⁷Why sure she won't pretend to remember what she's ordered not!—ay, this comes of her *reading*!

Lydia. What crime, madam, have I committed, to be treated thus?

Mrs. Mal. ⁸Now don't attempt to extirpate yourself from the matter; you know I have proof controvertible of it. —But tell me, will you promise to do as you're bid? Will you take a husband of your friends' choosing?

Lydia. ⁹Madam, I must tell you plainly, that had I no preferment¹⁰ for any one else, the choice you have made would be my aversion.

Mrs. Mal. ¹¹What business have you, miss, with preference and aversion? They don't become a young woman; and you ought to know, that as both always wear off, 'tis safest in matrimony to begin with a little aversion. I am sure I hated your poor dear uncle before marriage as if he'd been a blackamoor—and yet, miss, you are sensible what a wife I made!—and when it pleased Heaven to release me from him,¹² 'tis unknown what tears I shed!—But suppose we were going to give you another choice, will you promise us to give up this Beverley?

ness and indifference. It is easy to see that she never thought much of her "poor dear" husband, and to the reader the humor of the situation is enhanced by the knowledge of her intrigue with *Sir Lucius O'Trigger*. The speech must be given in a style of pompous exaggeration. Strongly emphasise "never existed," and read "duty so to do" with emphasis and a conceited toss of the head, as if she thought she displayed great fortitude by her indifference.

⁷ *Sir Anthony's* amazement at the idea of a young lady not *forgetting* her lover when she is told is of course genuine, and this must be shown by the way in which the sentence is read. He has no great respect for reading habits, believing them to be the cause of *Lydia's* obstinacy. The titles of some of that romantic young lady's favorite books show that he is probably not far astray in his opinion after all; amongst them are "The Reward of Constancy," "The Mistakes of the Heart," "The Fatal Connexion," "The Delicate Distress," "Peregrine Pickle," "The Sentimental Journey," and "Roderick Random."

⁸ Speak this with a very imperious air and be careful to emphasise "extirpate" and "controvertible." End the question with a falling inflection. It is a command rather than an inquiry.

⁹ *Lydia* is now irritated and answers with great anger and more determination.

¹⁰ As *Lydia* uses language correctly the occurrence of "preferment" here where "preference" would now be used must be regarded as the result of Sheridan's own selection of terms. Compare the two words as regards their present signification.

¹¹ This speech again (like number 6) is characteristic. *Mrs. Malaprop* is a stranger to all tender feeling and she delights to make a virtue of her defects. When she refers to the loss of her husband and her own excellence as a wife the reading must pass into that excess which always marks an overdone display of feeling.

¹² The unconscious satire on herself is very humorous.

Lydia. Could I belie my thoughts so far as to give that promise, my actions would certainly as far belie my words.

Mrs. Mal. Take yourself to your room.—You are fit company for nothing but your own ill-humours.

Lydia. ¹³Willingly, ma'am—I cannot change for the worse.

[*Exit.*¹⁴

Mrs. Mal. There's a little intricate hussy for you!

Sir Anth. ¹⁵It is not to be wondered at, ma'am,—all this is the natural consequence of teaching girls to read. Had I a thousand daughters, I'd as soon have them taught the black art¹⁶ as their alphabet!

Mrs. Mal. Nay, nay, Sir Anthony, you are an absolute misanthropy.

Sir Anth. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library!—She had a book in each hand—they were half-bound volumes, with marble covers!—From that moment I guessed how full of duty I should see her mistress!¹⁷

Mrs. Mal. Those are vile places, indeed!

Sir Anth. Madam, a circulating library in a town is as an ever-green tree of diabolical knowledge! It blossoms through the year!—And depend on it, Mrs. Malaprop, that they who are so fond of handling the leaves, will long for the fruit at last.

Mrs. Mal. Fy, fy, Sir Anthony! you surely speak laconically.

Sir Anth. Why, Mrs. Malaprop, in moderation now, what would you have a woman know?

¹³ Contemptuous tone and an indignant toss of the head.

¹⁴ The third singular, present indicative of the Latin verb *exeo*, I go out. *Lydia* retires, and the conversation becomes a dialogue.

¹⁵ This is said heartily, for *Sir Anthony* means all he says. The remaining speeches of *Sir Anthony* are to be similarly delivered.

¹⁶ "Necromancy." This word really means the art of divination by means of communion with the dead—from the Greek *nekros*, a dead body, and *manteia*, prophesying or divination. The Latin form of the word was *necromantia*, corrupted into the low Latin *nigromantia*, and the old French *nigromance*. The corresponding old English form was "nigromancie," and through the mistaken notion that it was derived from the Latin *niger*, black, "necromancy" came to be regarded as meaning "the black art." The same mistake occurred in French, but in both languages the correct spelling was restored from the original Greek.

¹⁷ See Note 7.

Mrs. Mal. ¹⁸Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or simony, or fluxions, or *paradoxes*, or such *inflammatory* branches of learning—neither would it be necessary for her to handle any of your mathematical, astronomical, *diabolical*¹⁹ instruments.—But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts;—and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries;—but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know;—and I don't think there is a superstitious article in it.

Sir Anth. ²⁰Well, well, Mrs. Malaprop, I will dispute the point no further with you; though I must confess that you are a truly moderate and polite arguer, for almost every third word you say is on my side of the question.²¹

Sheridan.

¹⁸ This is the masterpiece of *Mrs. Malaprop's* eloquence. Her instructions for the education of a young lady must be given with great deliberation, frequent pauses, and due emphasis on the studies of which she disapproves, and especially on those to which she gives wrong names. Strengthen the emphasis by an angry expression on the italicised words. In naming the studies of which she approves the manner should change to an affectation of superior wisdom, as if she understood all she utters—which, of course, she does not. End her speech with great emphasis and decision.

¹⁹ Probably an allusion to *Sir Anthony's* use of the same epithet above.

²⁰ *Sir Anthony* means sarcasm and courteously expresses it.

²¹ Referring to the fact that "almost every third" word is misapplied by her.

